

OCULUS

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Queens Museum of Art
Competition

10

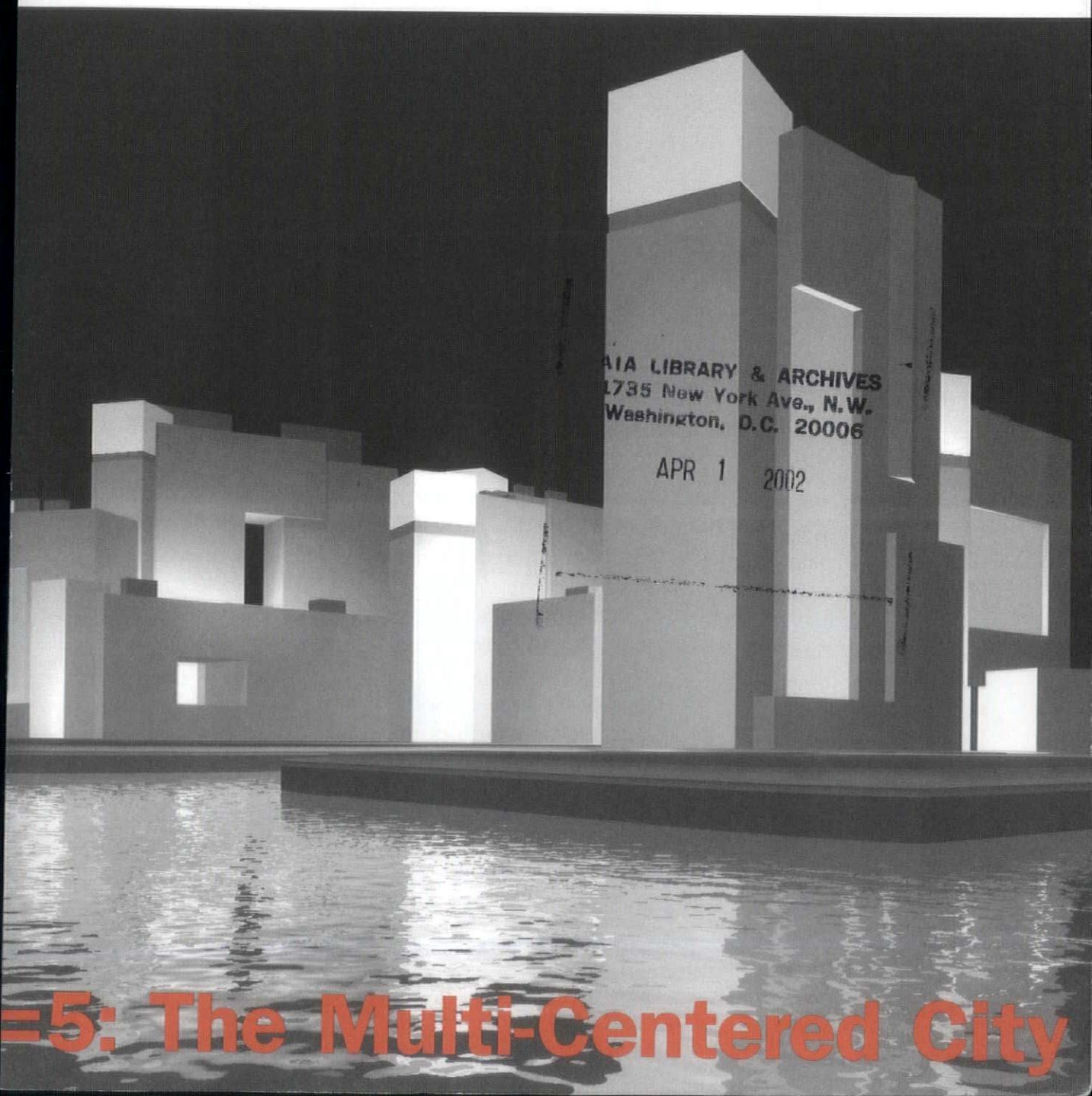
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in New York

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Arts Districts in
Three Boroughs



=5: The Multi-Centered City

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IN THE DRAWING BOARDS

- Revised plans for The New York Times headquarters, by Renzo Piano and Fox & Fowle, with Robert M. Stern and Gensler; Manhattan Theatre Club, by Polshek Partnership; New York Botanical Garden, by Polshek Partnership with Cabrera Barricklo; New tower for the Hearst Corporation, by Lord Norman Foster. 5
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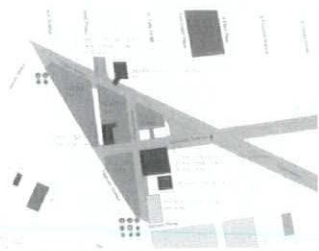
OCULUS, published ten times a year, September through Summer, is a benefit of AIA New York Chapter membership. Public membership is \$60, or a year's subscription to OCULUS is \$40. Send a check and your mailing address to OCULUS subscriptions, AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016.

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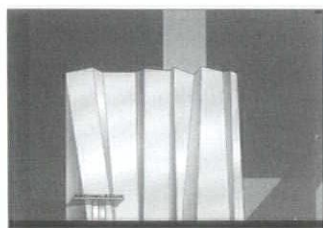
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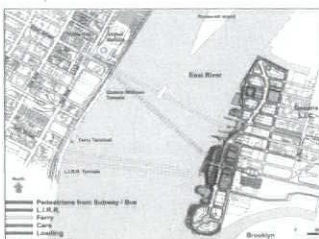
Detail, BAM Cultural District



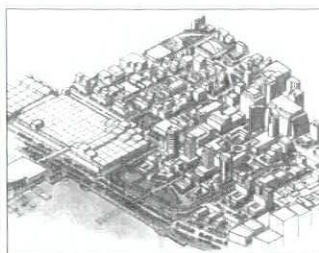
Bronx Museum of the Arts,
Arquitectonica



St. George Intermodal Station
Renovation, Staten Island,
Hellmuth, Obata + Kassabaum



QueensPort, Kohn Pedersen Fox



West Side of Manhattan redevelopment
plan, Buckhurst Fish and Jaquemart

The fateful year of 2001 ended on a high note, at least, with openings of three impressive museums designed by New York firms—Tod Williams Billie Tsien, Vooranger & Associates, and Selldorf Architects—and with plans moving forward for new projects by international architects—Norman Foster, Renzo Piano (with Fox & Fowle), Arquitectonica (which has projects in three boroughs), and Eric Owen Moss, who won the Queens Museum of Art design competition. Designers for innovative projects at Queens Plaza and the Fresh Kills landfill were selected in competitions, too, perhaps heralding a time when both innovation and design will become priorities here. Well, we can hope. The appointment of City Planning Commissioner Amanda Burden, a longstanding advocate of design and humane planning, as chairperson and director of the Department of City Planning also augurs well for architecture here in the coming year(s), as does that of City Planning Commissioner and Yale professor Alexander Garvin as Chief Planner for the Lower Manhattan Development Corporation. The city couldn't be in better hands.

Change is also in the air for planning in New York City, in response to demographic trends and the World Trade Center disaster. Transportation improvements, especially Subway extensions and expanded ferry service, have been proposed by a number of groups devising schemes for the rebuilding of Lower Manhattan. The importance of transit connections underscored discussions, summarized in these pages, at the Chapter's "1=5: The Multicentered City" conference and at events sponsored by the Van Alen Institute and by the Institute for Urban Design. These discussions stressed the role cultural institutions and artists can play in borough development. Arts institutions also continue to be unusual architectural patrons, as announcements in this month's Drawing Boards and Streetscape show.

The assumption of "1=5," that it is time for a certain amount of decentralization, was timely, not only because real estate prices during the boom of the nineties drove so many people out of Manhattan but also because electronic communications and live-work arrangements allow for less direct proximity in office locations. Michael Sorkin's brilliant and witty keynote address, delivered as if he were speaking for our new mayor, explained this force and how other trends should influence future planning. We reprint most of it here. The full text is available on the Chapter's website (www.aiany.org). The mayor manqué showed how the density that now makes sense from a social point of view also makes sense for the environment.

In the wake of September 11, some consensus is emerging on ideas that have been brewing for some time. Could it be that 2002, recession or not, will be a very good year?—J.M.

Plans Changing

Craig Kellogg

The New York Times headquarters scheme has evolved from Renzo Piano's competition entry. One is the notion of a tower cantilevering over a low, wide base not unlike the Lever House. Recently revised plans by Renzo Piano with Fox & Fowle call for a sheer 840-foot curtain wall shaft rising from the sidewalk along the entire Eighth Avenue frontage. The tower is buttressed by a low pavilion at the rear extending to mid-block. Also, the orientation of the tower has changed. Set back 17 feet, the building will display its wide face to the avenue instead of the side streets. (Robert A.M. Stern Architects is serving as State consultant.)

Upon completion in 2006, the Times will occupy the lower 29 floors of the tower, with about twenty floors of speculative Class A offices above. The low multi-story newsroom fills the proposed 100x200-foot rear pavilion, which centers around a garden courtyard open to the elements. Much of the ground floor will be transparent, permitting views into the garden from surrounding sidewalks. However, the site will be almost totally ringed in detail, organized so that transparent uses preserve sightlines. On the ground floor, a 100-seat auditorium for staff meetings, debates, lectures, and concerts will be available to the public. A glass auditorium wall will engage the garden, as will the employee cafeteria.

The tower retains 9.5-foot-tall tinted floor-to-ceiling windows shaded from a distance of one or two feet away by an outdoor treillage of 1.5-inch ceramic rods on aluminum poles. (The slim whitish pipe, to be manufactured by a

sewer-pipe maker or terracotta concern, will be coated with pigeon poop-proof clear glaze.) The sunblocks, which are to be preassembled at the factory, extend far above the habitable floors. Backed by glass, they will shelter roof gardens at the top-level conference center to be used primarily by building occupants.

As in the Condé Nast Building, ecological and environmental concerns are taking center stage. Fox & Fowle is hoping to again include fuel cells. A gas-fired cogeneration plant is planned so certain continuous-occupancy portions of the building will not take power off the grid. Ventilation will be distributed via an underfloor plenum, according to an interiors scheme in development with Gensler. Air quality should be enhanced with filtration, introduction of fresh air, purging systems, CO₂ monitoring, and furniture selected to minimize toxic off-gassing.

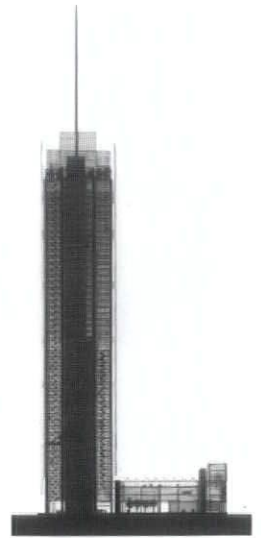
□ With its audience base numbering 20,000, the venerable Manhattan Theatre Club is hatching a Broadway stage for productions like "Proof" and "The Tale of the Allergist's Wife," both of which it developed. Polshek Partnership will convert the awkward 1925 Biltmore Theatre, where "No Exit" and "Hair" played. Because of fire, vandalism, and water damage, the building and its decorative plasterwork have fallen into a shambles since the curtain last fell in 1987. A \$27 million restoration will repair damaged finishes and update the house. Total seating will be reduced by 300, to a total of 650 when the rear wall is moved toward the stage. (An overly deep balcony and less-desirable orchestra seats under the balcony are being eliminated.) Space will be reallocated as restrooms and

a patrons' lounge. The theater is scheduled to reopen for the 2003 season.

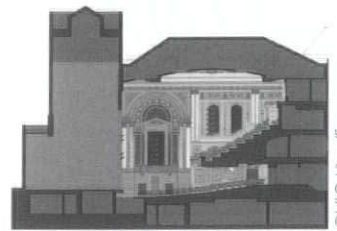
The same firm is working at the New York Botanical Garden to complete a 70,000-square-foot herbarium as well as interiors for the Mertz Library. A total of some \$60 million is being spent on the projects. Compact storage units in climate-controlled rooms will help the herbarium in preserving its 6.5 million plant specimens. When it is fully open this spring, the Library will be better able to house its more than 775,000 items in thirty languages, including photographs, seed and nursery catalogs, and botanical art. The restoration architect for the library exterior is Cabrera Barricklo.

Hearst Castle

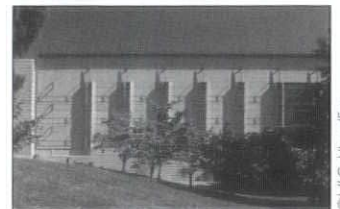
"Brilliant," Herbert Muschamp announced with emphasis, appraising Lord Norman Foster's 42-story tower addition to the lumpish Hearst Corporation headquarters on Eighth Avenue at 57th Street. (The current six-story structure by Joseph Urban and George Post was completed in 1928.) Muschamp noted "integrity" in the proposed glass facades overlaid with stainless structural triangles (rendered white in the Times). But some observers find no apparent harmony with the size, shape, color, aesthetic, or even scale of the landmark base, which will not be altered. Nevertheless, Foster's addition sailed through the approvals process at the Landmarks commission. Inserted in the base with a light-filled lobby on the third floor, the tapered and faceted tower will, in any case, make a striking mark on the skyline. Foster and Partners has also designed a glassy addition to the Museum of Fine Arts, Boston.



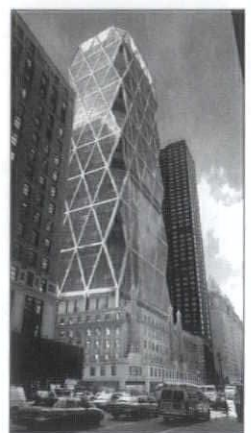
The New York Times Headquarters Building, Renzo Piano Building Workshop with Fox & Fowle



Biltmore Theatre Renovation, Polshek Partnership



International Plant Science Center, New York Botanical Garden, Polshek Partnership with Cabrera Barricklo



Hearst Corporation Headquarters, Foster and Partners

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IN THE STREETSCAPE



*Zhong Tie Cheng Tower, Shenzhen,
Brennan Beer Gorman Architects*



Sunshine Cinema, Pleskow+Rael



Brian Rose Photography

*Pokémon flagship store,
The Phillips Group*



*Tenri Cultural Institute,
Marble Fairbanks*



©Fred Charles Photography

*Montclair Art Museum,
Beyer Blinder Belle*

Brennan Beer Gorman

Architects is adding a 27-story structure to the city center in Shenzhen, the Chinese free-trade zone not far from Hong Kong. The 645,835-square-foot Zhong Tie Cheng Tower will house offices for a major Chinese bank as well as retail space, a banking hall, and three levels of below-grade parking. The building has been designed as a landmark with two architectural spires and a facade of granite, metal, and glass. The western side features a large terrace at the fifth-floor setback, offering stunning views of a nearby park. Currently in design, the project should be completed in about two years.

Local Landmark

by Craig Kellogg

New York native **Tony Pleskow** of Los Angeles firm

Pleskow+Rael served as design architect for the \$12 million Sunshine Cinema, a gut-renovation of Manhattan's Houston Hippodrome. The former Yiddish theater built in 1898 is located just east of Second Avenue. Only rubble stone foundations, some roof timbers and parts of the masonry walls survived its 50-year incarnation as a warehouse for hardware. Pleskow restored and partly rebuilt the historic facade along Houston Street. Inside, the existing volume has been chopped into a five-screen multiplex. Public stairs have been fitted into a new three-story annex glazed with translucent, obscured panels. (Clear windows at the upper landing frame views toward Midtown.) Though cheaply finished in dark colored wallboard, public interiors display Google details and the requisite fields of small mosaic wall tiles. Presumably, busy Deco lobby carpeting was selected by project co-owner Landmark Theaters Corporation, which now

operates 27 restored and new properties across the U.S.

Turning Japanese

A Manhattan flagship for Pokémon has docked at Rockefeller Center to sell the popular Japanimation products. Filling the 13,000-square-foot store by **The Phillips Group** are animatronic figures, a "gym" where shoppers train to play new Pokémon games, and racks of merchandise. Futuristic, cartoon-inspired sales floors glow dramatically with colored illumination. But the project has also reintroduced traditional Rockefeller Center elements. New doors to the store are brass, and door pulls duplicate the pattern of 1937 originals.

Marble Fairbanks designed the ground floor and mezzanine of a 13th Street loft structure between Fifth and Sixth avenues for Tenri Cultural Institute. A new double-height gallery for the Japanese cultural organization is exposed to the street. The adjoining performance space can be divided off with a curtain. Adjacent classrooms for teaching the Japanese language, offices, a guest apartment, and a meeting lounge are concealed or revealed by translucent and transparent glass planes. At the back, classrooms open to a more private interior atrium.

Arts Away

A new 3,800-square-foot wing of the Montclair Art Museum opened at the western side of the existing 1914 building and 1931 addition. Total exhibition space was increased by a third. Designer **Richard Blinder** of **Beyer Blinder Belle Architects & Planners** separated major components of the addition with glass, allowing gallery-goers glimpses of the Manhattan skyline as they move between rooms. A new elevator connects the four

floors for the first time, finally making the upper levels of museum accessible. Blinder's continuous-loop plan improves traffic flow through the galleries. The renovated complex is set to open as a whole on February 24.

Music to My Eyes

In downtown Philadelphia, **Rafael Viñoly's** \$265 million Kimmel Center for the Performing Arts is opening phases. The Philadelphia Symphony moved into Verizon Hall in December. Nearly the entire theater complex is situated under an arched glass barrel vault like a train shed. At the front of the building, on a balcony and mezzanine overlooking the entrance, is the elegant new restaurant. Just inside the shed you pass the "facade" of the 27,700-square-foot Perelman Theater, an informal venue for chamber music, dance, or drama that seats 650. Perelman's blocky volume, with a garden of sixteen trees growing on top, sits beneath the glass roof. A turntable mounted with a concert shell occupies most of the stagehouse. Deeper into the Kimmel complex, Verizon Hall almost scrapes the glass ceiling, its "exterior" clad in macore wood fins. This 101,000-square-foot theater seats 2,500 in a wood-paneled volume with sinuous walls resembling the sides of a cello. Vertical surfaces, ceilings and tiers are veneered with mahogany, reinforcing the allusion to a stringed instrument. Acoustic chambers 71 feet high by sixteen feet deep surround the audience on both sides of the room. Additional facilities elsewhere in the complex include a multipurpose choir warm-up room and a black-box theater. An underground parking structure accommodates 144 cars.

ecian Formula

ing snared the world media spotlight with their Olympic bid, Salt Lake 2002 organizers worked overtime to put on a snazzy show. The "world's largest unfolded structure," a 35-foot-tall scenium arch measuring 100 feet across the base, framed the awards ceremonies at Olympic Medals Plaza, in downtown Salt Lake City. Weighing in at 15,000 pounds, the semicircular latwork engineered by **Hoberman Associates** and **Buro Happold** is backed with translucent panels. Two 30-horsepower motors pull eight separate cables to retract the 4,000 minimum pieces held together with 13,000 steel rivets. To facilitate retraction, beams are set in depth, so successive layers of panels lay atop the previous rings. Each of the 96 panels measures approximately 45 square feet.

odel Buildings

Macrae-Gibson Architects has designed two playgrounds with kid-sized structures in the shape of landmark Manhattan buildings. For the angular schoolyard at Chelsea's P.S. 33, mini-versions of the Empire State and Chrysler buildings incorporate slides, lookout decks, ladders, and bridges. The rooftop playground floor at P.S. 40 is a map of Manhattan, with 20-foot play towers inspired by the Empire State, Chrysler, and Woolworth buildings. Commissioned by Resolution A, the Board of Education building initiative, the installations are among continuing efforts to provide public schools with safe, modern equipment.

New York City architects **Surachai Akekapobytin** and **Juthathip Techachumreong** won first prize (and \$10,000) in the Queens Plaza Design Ideas Competition. They pro-

posed a "media corridor" to connect the area's Subway stations, walkways, median strips, and public spaces. The elevated passageway on stilts is housed in a long, curved scaffolding covered with screens and signs. It shapes the space around the Queens Plaza transportation hub so that it can be recognized and so that events such as exhibitions, markets and fairs can take place there.

Second Prize (\$5,000) went to **Amoebe Architecture** (Gisela Baurman, Birgit Schoenbrodt, Jonas Coersmeier, and Michael Biermer), of New York City. The third prize (\$2,500) was awarded to **Lynn Hsu** and **Bradley Shanks**, of Cambridge, Massachusetts. Honorable Mentions (\$500 each) went to **Christian Henke** and **Elisabeth Lesche**, of Germany; **Joseph Karadin**, of Forest Hills, Queens, New York; **John Riker**, of Troy, New York; **Maarten van Tuijl** and **Naoko Hikami**, of The Netherlands; and to **Rogers Marvel Architecture** and **Workshop: Ken Smith Landscape Architect**, both of New York City.

The international competition, which drew 191 entries from 16 countries, was sponsored by the Van Alen Institute and the Office of the Queens Borough President, in cooperation with the City's Departments of City Planning and Transportation, and the Queens Plaza Task Force. The winners were announced on December 13. Jurors were **Marilyn Jordan Taylor**, **Peter Magnani**, **Terence Riley**, **James Corner**, **Michael Weil**, **J. Jaber**, and **Frederick Fisher**.

Jewel in Queens Crown

by David Sokol

On December 19 at the Urban League, surrounded by an exhibition of the finalists' entries, Department of Design and Construction Commissioner **Kenneth Holden** announced a design by **Eric Owen Moss Architects**, of Los Angeles, as the winner of the competition for the Queens Museum of Art expansion. The expansion will double the Museum's square footage by incorporating the double-height ice-skating rink adjoining the museum in the streamlined Beaux Arts building, designed in 1937 by Aymar Embury II for the 1939 World's Fair.

In an aside after the presentation of awards, Department of Cultural Affairs Assistant Commissioner **Susan Chin** expressed delight at the city agency's opportunity to "make an architectural statement in the city." This was the DDC's first design competition—and indeed, the winning entry qualifies as the boldest combination of displays.

As Moss writes, "The initial design gesture is surgical—the center portion of the building is removed." The tall steel roof trusses will be retained and reglazed, ridding the building's middle of its mass (or not—the glass has been embedded with electrodes that can change its opacity; it is adjustable, from transparent to milky white depending on interior



Kimmel Center for Performing Arts, Rafael Viñoly



P.S. 40 playground, Macrae-Gibson Architects



Olympic Medals Plaza, Salt Lake City, Hoberman Associates and Buro



Winning entry, Queens Plaza Design Ideas Competition, Surachai Akekapobytin and Juthathip Techachumreong

Winning entry, Queens Museum of Art Expansion Competition, Eric Owen Moss Architects

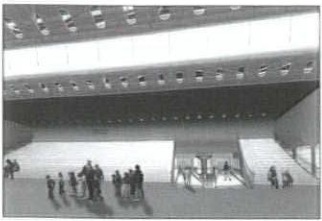


Roman Viohy

Bernard Herzog



Second place entry,
Queens Museum of Art Expansion
Competition, Evidence Design



Third place entry,

Queens Museum of Art Expansion
Competition, Hanrahan + Meyers



Third place entry,

Queens Museum of Art Expansion
Competition, Hanrahan + Meyers



Finalist,

Queens Museum of Art Expansion
Competition, Salazar Davis



Third place entry,

Queens Museum of Art Expansion
Competition, Fox & Fowle

natural light requirements). The laminated glass spills down from the roofline and ends in a Gehryesque flourish, acting as a very contemporary mediator between Beaux Arts geometries and the surrounding park's landscape. This central space, called the "Main Event," will include a number of semi-fluid, multifunctional spaces that can be used for theater space and will allow passers-by to see the art from outside. Because the main event forms a bowl partially below grade, the land excavated there will be used to create The Magic Mountain, a "linear mountain" (actually a berm) placed between the museum and Grand Central Parkway. A sculpture garden running down the terraces of the mountain is intended to lure visitors.

Hanrahan + Meyers' third place entry differentiated itself by the use of mutually separate, function-defined spaces that add a layer to the building rather than transform the existing structure. The firm proposed building five enclosed bridges on the site, three of which would be placed inside. The first, acting as an entrance to the southern parking lot, would "wash" cars in multicolored light, thereby extending the Museum's artistic program beyond its walls as well as its operational hours. The second, directly outside the main entrance, would be designated for visitor services and a cineplex, the light from which would attract the attention of riders on the 7 Subway in a move reminiscent of Michael Maltzen's MoMA QNS. The interior bridges would house gallery, administration, and education spaces; the second of the two gallery spaces would open into an outdoor bandshell.

In a swipe against contextualism, Hanrahan + Meyers, of Manhattan, proposed wrapping the existing building with a perforated folded aluminum "intelligent skin." Perhaps a comment on the experience of driving past the little visible museum on the parkway, the skin would have dematerialized the shell and accommodated large video screens displaying information about museum events. While aluminum scrims and a distilled Koolhaas-like embrace of consumerist imagery are a bit modish, Moss' design isn't free of faddishness either, so here we may presume that lack of contextualism was this entry's biggest bugaboo.

In second place was **Evidence Design**, of Brooklyn, motivated by the multiethnic Queens audience as well as the World's Fair history of the Flushing Meadows Corona Park site. The firm sought to create "choreographed versatile spaces" to reflect this "palimpsest" of different peoples and to adapt to their varying needs inside. The southernmost interior has a sweeping floor plate suspended above the current floor, like a ribbon almost unfurled. The topographic effects of the gesture could be used for different purposes: a ramp can become stadium seating, for instance. Moreover, Evidence Design left the facade effectively unchanged, although the roofline echoes the waving ribbon motif of the interior.

Like Moss, finalists **Salazar Davis** and **Fox & Fowle** Architects, both of Manhattan, stripped the museum of some of its bulk. Salazar Davis created a tremendous courtyard-cum-sculpture garden from the remains. Consequently, the Panorama would have been "enclosed within a new structural envelope. Sheathed in bronze panels, the exhibit's

housing will be seen as a freestanding building in the sculpture garden." The sculpture bronze panels engage in a lively formal dialogue with a new "multi-colored cluster of faceted towers in a clear glass box" on the southern end of the courtyard. Meanwhile, if welcome change, **Fox & Fowle** proposed covering the remaining steel trusses of the ice rink's ceiling with, among other types, photovoltaic glass. An planned outdoor gathering space next to the building is made dynamic by a bulky transposed volume with little fenestration that punctuates on the museum's elevation.

The recurrent themes among the designs were as striking as the winner. But if Moss' scheme is the most radical of the five finalists, who were chosen from among 198 entries on September 10, it may also be the most expensive.

Jurors **Ben van Berkel**, **Susan Chin**, **Peter Eisenman**, **Merrill Elam**, **Carma C. Fauntleroy**, and **Enrique Norten** made the final selection. **Ralph Lerner**, dean of the Princeton School of Architecture, served as competition advisor. The Municipal Arts Society's exhibition of the schemes recently closed, but an extended showing will open at the Queens Museum of Art in March.

an't Take It with You? Rethinking Nomadic Structures at Storefront

David Sokol

On one of the first relatively frigid nights of December (of course), about thirty brave souls made their way to Storefront for Art and Architecture for "Rethinking Nomadic Structures," an evening of lectures and discussion sponsored by Nomads & Residents. Audience members sought the indoor/outdoor thrill with warm apple cider—and just a little bit of hot air from the presenters.

Aziz Wines and Azin Valy of i-beam design presented two works: their winning entry to transform Little Joseph Petrosino Park, just outside Storefront's door(s), into a hanging garden, as well as a prototype for semi-permanent housing for Kosovo and other refugee areas.

The hanging garden scheme is as intelligent and fun, if not necessarily nomadic. City-supplied planter boxes and cables placed on tenants' window ledges would allow ivy to grow from above, centering on the triangular park. Plantings from the park would complete the garden, "connecting the matrix at sky level." Serving to metaphorically unite the residents of Little Italy, Chinatown, and SoHo, the cable system could also be used to do so more explicitly with hanging lanterns on Chinese New Year's, for instance.

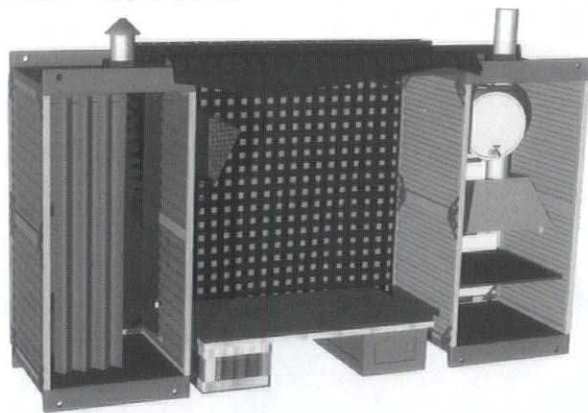
Wines and Valy literally tripped over—a solution to affordably house displaced victims of natural and political crises when they came across shipping pallets on the sidewalk. The pallets are affordable, ubiquitous, recycled, and recyclable. Used as a building material, the structural units

can be configured in numerous designs, and covered or filled with a variety of found materials to increase their resistance to the elements. In the wake of September 11, the pair is pursuing the execution of the prototype in Afghanistan with the United Nations.

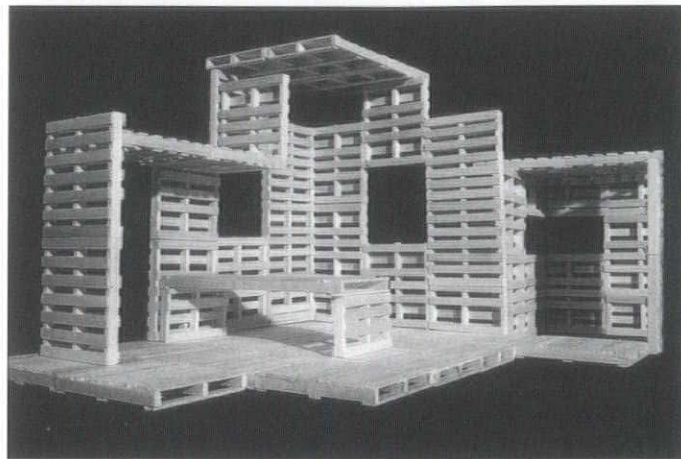
Rotterdam-based sculptor and musician **Dre Wapenaar** isn't trying to save the world with his tents, but they're far more mobile than hanging gardens could ever be. In his "Barbeque Tent," four tent villages recently opened in The Netherlands, and similar projects, Wapenaar uses interior divisions and an array of scales to indulge individuals' need for both privacy and community in temporary shelters, which most people associate with a substandard means of living.

Recently, Wapenaar "has been focusing on emotional issues." In the "Shower Tent," a semi-private shower that Wapenaar has installed in an art gallery, it's clear that privacy is as much a state of mind as it is a social condition. Meanwhile, "Tent for Four Grand Pianos" is an intriguing concert space in which the audience is centered between four grand pianos and the walls are lined with video projections of the pianists' faces. The visual dialogue benefits the instrumentalists and heightens the emotional experience of music.

While Wapenaar sometimes strayed from the social significance of building nomadically, the evening resonated with it nonetheless. The night's presentations served as a reminder that most of the world's population is uprooted by uncontrollable circumstances, not lack of personal virtue. And, were it not for a very tenuous combination of government subsidy and an



Kosovo project, Gans & Jelacic



Kosovo project, i-beam design

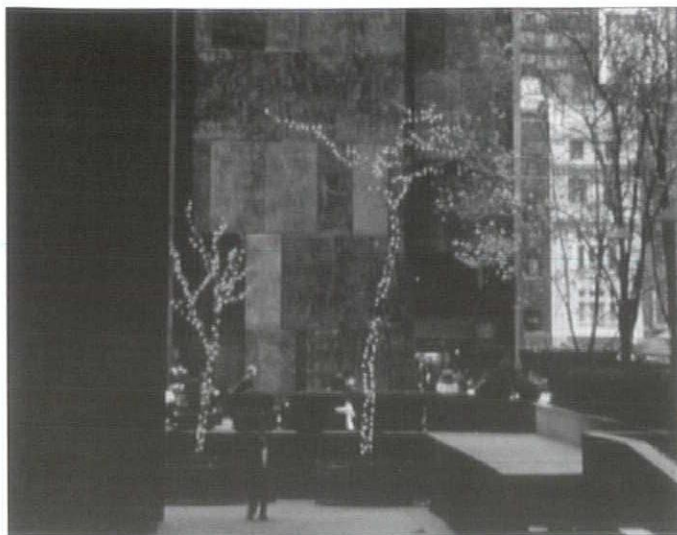
industry of financial leveraging, most middle- and working-class Americans could find themselves in a similar predicament. It was reason enough to brave the cold.

A Dream Coming True

Deborah Gans and Matthew Jelacic have been awarded a \$100,000 grant by the Johnnie Walker Keep Walking Fund to develop their proposal "Extreme Housing." They were among ten winners of a competition to design disaster relief housing for Kosovo in 1999 and went on to develop temporary housing for the homeless, which was also shown at the Van Alen Institute. Convinced that their Kosovo scheme could be erected within damaged houses, ruins, on cleared lots, or on undeveloped land, the partners in **Gans & Jelacic** start-

ed seeking funding to develop prototypes.

The shelter consists of two freestanding boxes with structural galvanized steel frames, tops and bottoms of glass-reinforced concrete, and side panels of various materials. One box has a vented privy; the other a hearth, integral cistern, and shower. Between them, habitable spaces can be created, initially with photovoltaic tarps hung on nylon cord. The space can later be framed with solid panels or doors. They are designed to be shipped easily by container and assembled by a team of four in six hours using a single wrench.



American Folk Art Museum, Tod Williams Billie Tsien Architects



Asia Society, Voorsanger & Associates

Worldly Folk (Art Museum)

by Jayne Merkel

West 53rd Street may be even more a construction site now than it was during all the years **Tod Williams Billie Tsien Architects'** American Folk Art Museum was going up. But now that this jewel in the navel of what will be the expanded Museum of Modern Art has opened, it's easier to put up with dust and jackhammers. This building reminds you what architecture is all about.

The new museum's folded and textured bronze facade holds its own, on the most architecture-bedecked street in Manhattan, even with construction fences, midtown traffic, and bulldozers all around. Because the mottled metal (it's tomasil, a white bronze alloy) faces the plaza behind Eero Saarinen's CBS Building, it is dappled with light all day. And because it is spotlighted at night, it's always glittering. The indentations (the craftsmanly surface was cast directly on the floor of the foundry) refer to the palm of a human hand and the handicraft tradition of the works inside, but the bent planes also echo Saarinen's angular columns and prefigure a series of angular shapes inside which culminate in a tilted 30-foot-tall skylight that fills the interior with natural light. Similarly, the slit windows, which look more like sections of curtain wall behind the metal screen, hint at slices through inside walls.

Light meanders into every space, as visitors are encouraged to do via a series of staircases that weave through the tall, narrow structure (the 40-foot-wide building features an 85-foot-high atrium). Multiple paths weave through this building that seems at once grand and domestic. The building is an adventure in quiet discovery—of its contents and its architecture, with materials subtly handled and combined. Exposed concrete walls (which double as structural supports) and floors are roughed-up or sanded as smooth as terrazzo, and there are wafer-thin fiberglass panels and Sheetrock partitions, floors made from fir logs that were soaked for a century, tapered maple handrails, gray Dolomitic Italian limestone slabs.

The carefully crafted, earthy materials were selected because the

budget was limited (\$22 million for four floors above ground, two below, and 30,000 square feet on a 100X40-foot site) and in deference to the tradition of handicraft at the heart of folk art. But these architects are not just plain folk. They may be innocent but they certainly are not unsophisticated, so sometimes the architecture cannot help but upstage the art. And while **Ralph Applebaum**'s dramatic installation keeps the works of passionate untutored artists from being overlooked, it can expose their limitations. Spotlights only emphasize the fact that hooked rugs aren't Old Master paintings. But, this lovingly crafted building, where Giacometti sculptures and Cezanne paintings would be at home would also expose the fracture in recent pedigreed paintings and constructions where concept takes precedence over craftsmanship. Every gesture here counts. Williams, Tsien, project architect **Matthew Baird**, and their colleagues demonstrate that modest size, a modest budget, and the willingness to concede to context and content do not prevent a building from rising to the level of art.

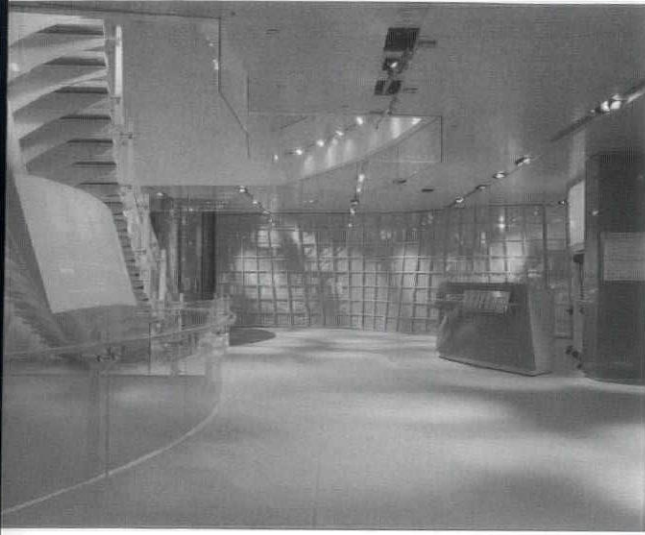
(Far) East Side Makeover

by Craig Kellogg

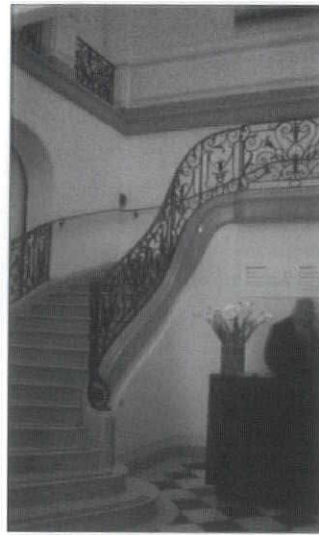
A packed new cafe by **Voorsanger & Associates** fills the new glass-roofed greenhouse at Edward Larabee Barnes' pink-granite Asia Society (and museum), on Park Avenue. Having outgrown the original 1980s interiors, trustees impressed with the success of his garden court at the Morgan Library, asked Bartholomew Voorsanger to rip them down and redesign the place to accommodate more receptions, exhibitions, lectures and events than had been originally planned. The building's exterior could not be substantially altered or expanded as it is in an historic district.

Beginning at the front door, the shell was reprogrammed, doubling public spaces by reconfiguring offices on upper floors. The lobby now opens onto an extensive museum store behind a movable curved screen made of ice birch and metallic mesh. The zone formerly occupied by the store has become a visitor center and circulation link to the new cafe.

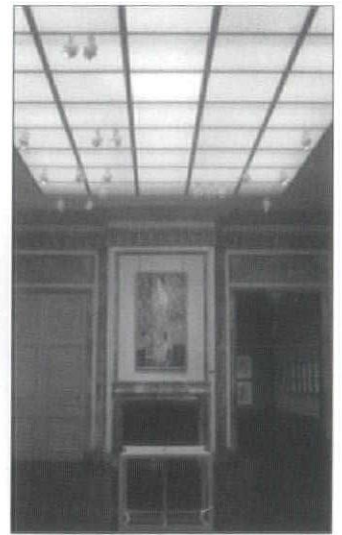
Just off the entrance vestibule, flying stairs of painted steel with



Asia Society, Voorsanger & Associates



Neue Galerie New York, Selldorf Architects



translucent blue glass treads curve through a slim new atrium—rather, a space that seems like one though it doesn't actually have a skylight—carved just behind the front facade. Galleries are expanded upwards, incorporating a former office level with airy low floor-to-floor heights. Throughout the repurposed spaces and the 10,000 square feet of new galleries, some of which have 90-by-40-foot clear-span interiors.

The *pièce de résistance*, however, is the new 4,000-square-foot “glass house” on the southeast corner's second floor, where a little-used pen-air terrace used to be. Now cruciform bronze and teak supports fan around the L-shaped space in undulating double curves. Blue-green marble floors create the illusion of watery depth, and rice paper laminated between glass panels filters direct southern sunlight, further dematerializing the space. Two large cutouts in the wall along 70th Street provide views into the glass-enclosed court, which houses modern Asian art, flowering vines, weeping podocarpus trees, and the popular cafe.

Traditional Asian elements throughout this \$30 million remodeling remain abstract enough to feel appropriate in a Park Avenue context and to embrace the range of cultures that the region contains.

What Is Old Is Neue Again

by David Sokol

On the opening of the Neue Galerie New York, Ronald Lauder's and Serge Sabarsky's museum of German and Austrian fine and decorative arts from the early twentieth century, *The New York Observer's* normally cranky Hilton Kramer had some nice things to say, for a change. Among them, he noted that the museum houses “one of Manhattan's most beautiful architectural interiors. It would be worth a visit even if there were nothing else in the building to look at.”

Selldorf Architects oversaw the meticulous restoration of the 1914 Carrère & Hastings Beaux Arts mansion on Fifth Avenue at 86th Street. Originally constructed for William Starr Miller, it was

once home to Mrs. Cornelius Vanderbilt. The building's combination of marble, oak, glass, and iron is dizzying in its luxury—a fitting backdrop for the decadence of color of Kandinsky and Klimt paintings, as well as for the new simplicity of Breuer and Mies. The grand winding staircase only heightens the sensation.

But something special is going on at the Neue Galerie, and it has to do with more than just fresh paint and plaster on the dentilated and acanthus-leaf moldings. The architects have embraced the spirit of the era of the building, and the collection it houses.

You can see it in the details. High hats on the third floor are reminiscent of Art Deco chevrons, ventilation grates complement Mariann Brandt's tea services, and the chairs in the cafe are accurately updated versions of Adolf Loos originals. And where Annabelle Selldorf undeniably inserts herself, it is with a subtle declaration of contemporaneity.

With such fine attention to making one's experience of the space aesthetically and thematically consistent, it's easy to overlook the elevator shaft's awkward placement, disrupting the elegant vista as one descends to the ground floor, or that the basement theater and common spaces turn toward less luxurious materials. For the Neue Galerie doesn't make any false claims to being the residence that it was, nor does it purport to provide a “real” German-Austrian multimedia experience, as might the bigger museums up and down the block. Thanks to Selldorf, it is authentic as itself.

Adjacent to the grand front door, a pocket-sized design shop sells tableware, textiles, and jewelry in silver and other fine materials. A wood-paneled salon on the ground floor serves as an excellent museum bookstore. Another, with Hoffmann lighting, Loos furniture, and banquettes upholstered in a 1912 Otto Wagner fabric, has been christened Cafe Sabarsky, a strudel parlour. Above the restored second floor, which is devoted to Austrian masterpieces, architectural finishes are still subtle (but frankly new). And the new elevator cab interior is finished in woven wire (an homage to the Seagram Building's lifts). The third floor displays German masterpieces—including an original 1928 Mies table from the Barcelona Pavilion.



*Hong Kong Shanghai Tower,
Lord Norman Foster*

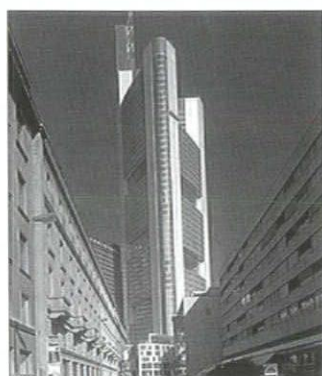
Lord Norman Foster on architecture and cities

At a recent lecture, as part of Yale University's DeVane lecture series, **Lord Norman Foster** spoke about the shifting ideas of urban places, and about architectural practice in the context of the city. The series, entitled "Ideals without Ideologies," was designed to explore the school's contributions to modern architecture and to examine post-World War II architecture through the lens of the Yale School.

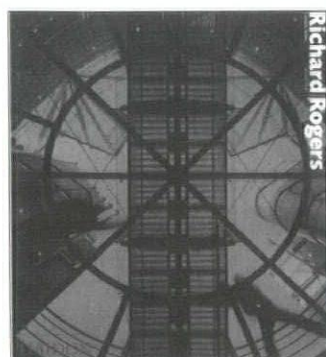
Dean **Robert A.M. Stern** introduced Foster, who graduated from Yale in 1962. Stern remembered him as part of Yale's "British invasion," which also included Richard Rogers. "They were here right before the Beatles!" Stern quipped. He went on to praise Foster for becoming a master of "contextually responsive modernism."

Like his contemporary, Moshe Safdie, Foster is intrigued by cross-pollination between notions of urban and built space. He suggested that successful buildings were often successful micro-cities. "Urbanism exists between architecture and infrastructure," he said, "but good architecture requires good infrastructure."

"We are at a moment when large buildings need to act as cities, and when we need complex understandings and uses of urban formations," Foster said, comparing the contemporary airport to a megalopolis. He paused to speculate about the role of tall buildings after September 11. "I think we can and must continue to build vertically," he said. "We must not abandon the triumphs of engineering and the values of density."



*Commerzbank,
Lord Norman Foster*



*Richard Rogers
(London, 2001, Phaidon Press)*

Richard Rogers at Cooper Union

by *Laura Crescimano*

In town for "UK with NY" and promoting the second volume of his monograph, **Richard Rogers** spent an hour in the historic lecture hall at Cooper Union with a laptop and laser pointer, presenting a journey through his buildings of the last 40 years. Sponsored by his publisher, Phaidon Press, in collaboration with Urban Center Books and the Architectural League, the October 10 lecture was Rogers' first appearance in New York City in many years. Before beginning, he discussed his growing focus on the regeneration and renaissance of cities, particularly his role as chief advisor to the Mayor of London and as an advisor in Barcelona. Yet he prefaced his talk saying that he would be speaking of buildings and people rather than the needs of cities and society.

He then introduced the thrust of his current work: sustainability—ecological, political and social, a subject that he would return to at the end. Beginning with the design of his office and ending with the courts at Bordeaux, Rogers moved chronologically through roughly 30 projects, touching only briefly on each. Throughout the survey of his work, he returned to a few critical themes. First is his interest in creating spaces that either compel or allow people to gather, as occurs in his design with Renzo Piano for the Centre Pompidou, with its great piazza in front. The piazza extends vertically into the exterior escalators.

The Centre Pompidou encompasses the themes that pervade Rogers' subsequent work: the relocation of mechanical and support spaces outside the typical rectangular interior to create a more efficient, adapt-

able plan; use of the displaced exterior service structures as exterior articulation, varying light and shadow over their volumes; and the importance of detailing. Detail is essential in the breakdown of scale that humanizes a building, he said. Of the projects covered, among the most compelling were his competition schemes, such as those for the Live Conference Center in Tokyo and the Conference Hall in Rome. His recent work for the European high court give beautiful form to the organization of the court rooms while maintaining a non-threatening—engaging, even—atmosphere for the public. Rogers' design for the Courts at Bordeaux invites people to walk through the space between seven hive-like structures, each of which contain courtrooms whose interiors are illuminated through their panels. Rogers concluded by re-emphasizing the obligation of architects to build responsibly and to understand that sustainability must be treated and understood as an issue of first importance.

NOX-ie Moxie

by *David Sokol*

If located somewhere between our plodding Cartesian bodies and the life of the mind, architecture can transform the way we perceive and make the world.

Such was the running theme of **Lars Spuybroek's** November lecture at the Donnell Library Center, part of the Architectural League's "Fabricating Architecture: Building for the Next Century" series. Spuybroek, principal of Rotterdam-based **NOX**, presented recent projects to explore the contiguity between computer design and boundless imagination, and their confrontation with age-old building.

calling his talk "Machining Architecture," Spuybroek roached NOX's philosophy as much as the Maya-animated algorithms that make its manufacture possible. In an office renovation for V2 Lab, for example, the surfaces between sharply defined corridor and table "charge movement, but should remain vague," he said. In so doing, occupants can experience the space differently, depending on whim.

In this gray area between environmental determinism and interactivity, the user can take little for granted. But the possibility of threat as well as positive change also exists. In Soft Office, an interactive building with office space and children's playground in Stratford-upon-Avon, "the mental states of office workers" are translated into paths of travel.

Employees' workstations travel with them throughout a day that begins and ends at a docking station. While the scheme reduces square footage and allows the employees to work more because they can do so wherever they see fit, the lack of privacy inherent in this "clean desk policy" might cause some of us to bristle.

NOX's interactive tower for Doetinchem, however, is a model for reinvigorating community life. Twelve hundred participants are selected to answer questions about their emotional states on a secure website, the archives of which anybody can access to gauge, say, the mood of a particular neighborhood. "The tower is not as sophisticated as an animation," Spuybroek conceded, "but it is about the intensity of feeling and of bodies in space."

Indeed, the building changes color as love, hate, happiness, or fear register as the predominant emotion on the website.

For the draftsman as well as for the user of the "final" product, then, the Information Age plays an inevitable role in how NOX creates and defines spaces. To whatever ends participants make of them, these works are startling, a surrealistic baroque of the computer age.

Beautiful Crapshoot: T. J. Jackson Lears at Columbia

by David Sokol

Against a backdrop of modernist architecture that embodied a corporate "impulse toward control" and "faith in technological determinism," did modernist art thrive on randomness and accident instead? Rutgers professor **T. J. Jackson Lears** examined these divergent trends in "The Aesthetic of Accident," the keynote speech of the Buell Center's fall series, entitled "Culture is Our Business: Architecture in the Current Marketplace" at Columbia.

Referring to William James's pluralistic universe, Lears explained that modernist artists of many stripes recognized that mastery of fate was a delusion, and that chance provided "indeterminacy" of both form and meaning that could even be experienced as a "means of grace." Unseen in architecture, Proust's exploration of memory or jazz improvisation, chance challenged not only standard, linear time, but also "the metaphysical foundations of Western thought" that gave birth to it.

Totalitarian regimes forced the tide of accidental aesthetics toward America, where artists like Joseph Cornell combined the collage tradition with the randomness of everyday objects, not to elevate those objects to "art" but to break

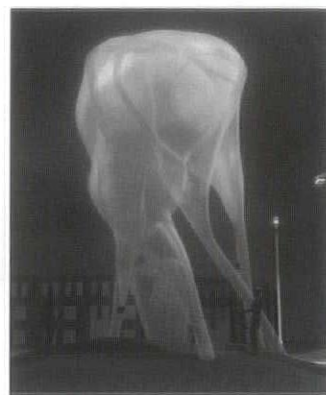
down boundaries between art and life.

But in America, the debate about what accidents reveal (for Pollock, psychological depths; for John Cage, the randomness of the universe) also turned into postmodernism's fascination with surfaces. With it, Lears had some disheartening conclusions about the aesthetic of accident. For one, the spontaneity of accidental compositions was "almost managerial" for its faith in rapid production.

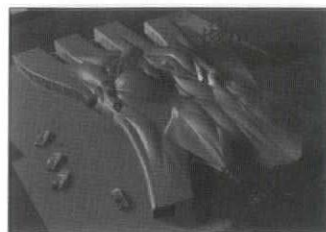
Additionally, "irony, far from fostering resistance to managerial culture, promoted it. This avoidance of polarities indicated a weariness with seriousness." If that resulted in an embrace of the frivolous on the one hand, for other artists it prevented them altogether from commenting on society.

As modernist architecture enjoys a new popularity, it is engaging with the modernist fascination with chance, while taking into account these recent pitfalls. "Unable to resist," Lears applied these standards to Frank Gehry's work. On the one hand, Gehry's napkin sketches, similar to "automatic writing," proclaim him an impresario of chaos, and "certainly there is nothing democratic about corporate spectacles to create tourist awe." But the example also satisfies Lears's skepticism toward corporate hegemony because the respect Gehry and others show for materials signals a retreat from "the Western tradition of subduing the earth."

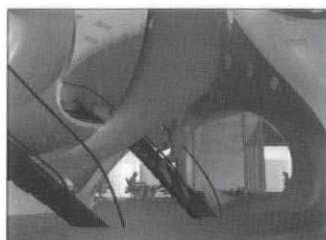
The thoughts from his lecture constitute one chapter of *Something for Nothing: Luck in America*, to be published in late 2002.



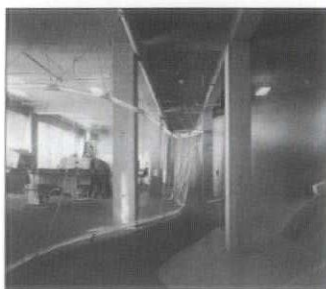
Interactive Tower, NOX



Soft Office, NOX



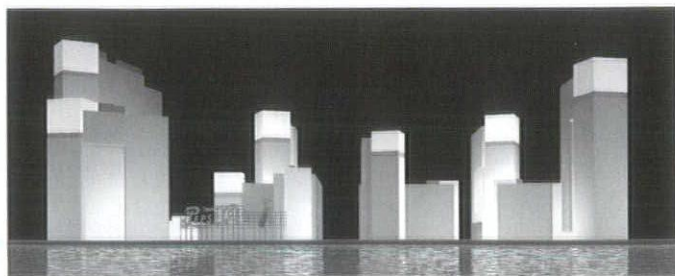
Soft Office, NOX



V2 lab, NOX



T. J. Jackson Lears



*The East Coast, Queens West,
Arquitectonica*

Arts in Queens

by Jayne Merkel

In the aftermath of the World Trade Center disaster, the British Council cosponsored the conference "Creative Cities: Renewing New York" on October 23 with the Van Alen Institute and the Port Authority of New York and New Jersey at P.S. 1. Discussions focused on new development in Queens West and Long Island City. American speakers involved there explained what they were doing; British colleagues described similar ventures in London, especially the new Tate Modern across the Thames River in the borough of Southwark.

Fred Manson, who works as an architect and planner for Southwark, explained that before planning for the Tate Modern began, Southwark had been the poorest of the 32 London boroughs, even though it is right across the river from the most prosperous: "This was a place where they generated electricity, located warehouses; people on the other side never went there." Manson, an American who trained at the Architectural Association and never left London, said, "transport infrastructure has been the single most important factor that led to the change—3.5 billion pounds invested in the new Jubilee Line and its 11 stations" (which were on exhibition at the Municipal Art Society here in the Fall). Because of the new connections, the gigantic (200,000 square feet) museum created within an abandoned

power station has no public parking spaces though more than five million people visit it every year.

Another major factor in the borough's turnaround was the Bankside Arts Trust, which was created to train unemployed young people in the neighborhood for jobs at the Tate. Also, "we asked young artists to design things, such as the orange bollards to mark your way, and young people in the area helped," Manson said.

The Tate's Director of Buildings, Peter Wilson, also mentioned artist involvement in a series of village fêtes, which are common in London boroughs but had never taken place in Southwark before. He also talked about government investment—\$230 million—which came partly because the Tate is a national museum, partly because an historic building was being reused, and partly because of the redevelopment effort in the neighborhood.

Developer Eric Reynolds, of Urban Space Management, said it felt "very strange to be offering advice in New York when for most of my working life people in the UK have learned from the US." He noted the similarities between the Tate's move to Southwark and the Museum of Modern Art's (temporary) move to Queens and (permanent) affiliation with P.S. 1, also in Long Island City. And like Manson, he emphasized the importance to the entire enterprise of "leaving room for small businesses and keeping costs down for them."

Among the Queens speakers was Alex Federbush, of the Queens West Development Corporation, who described the scope of the 74.5-acre waterfront project. When it is complete, it will have 20 buildings with nine million square

feet—two million square feet of office space, 350,000 square feet of retail, 6,000 apartment and two elementary schools. He emphasized the importance of public investment in Gantry State Park (20 acres of parks in all) and said, "to make Queens West viable we are prepared to build any infrastructure necessary—new roads as well as gas, electric, and telecommunications lines."

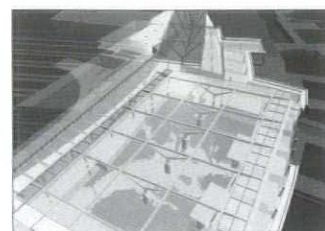
Architect Bernardo Fort-Brescia, of Arquitectonica, described "what is happening on the northern third of Queens West" as "an unusual challenge from what an architect is usually confronted with, especially in a place like New York—over three million square feet of construction in multiple buildings. We saw this as designing a composition, as you would a painting. We considered what you see on the opposite side (Manhattan) and what you see from Queens, where there will be very different scale and materials."

On the north there will be tall buildings, monumental windows, huge cuts through the structure; on the south the concern is with giving "graphic expression to the facade, arcade, and base on the street...to make it feel like a quarter." All the buildings and blocks will "hug" curving Central Boulevard, meeting it with a hard edge, except at the park where the edge will soften. "What makes it different than Manhattan is that it curves, so you won't have a continuous view, and there will be a layering of buildings, one behind the other."

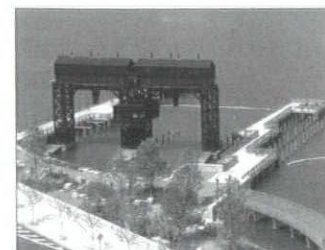
In the breakout sessions after the talks, conference participants debated how the various new planned developments in Queens might be interconnected so that they could cross-pollinate. No easy answers emerged.



*St. George Intermodal Station
Renovation, Staten Island,
Hellmuth, Obata + Kassabaum*



*St. George Intermodal Station
Renovation, Staten Island,
Hellmuth, Obata + Kassabaum*



*Gantry Plaza State Park, Queens West,
Thomas Balsley Associates*

Berry Freeman Schill

The Arts of Development

by Jayne Merkel

Arts districts sure were on the agenda this fall. The Institute for Urban Design devoted its October 25 program to the topic, inviting representatives of arts districts around the country to describe their experiences and summing up the proceedings at an evening panel discussion for Institute fellows, where all the participants could comment on the issue.

The proceedings were later published as *Arts Districts: Economics/Community/Urban Form*, which included a report by **Susan Chin**, deputy commissioner of the City's Department of Cultural Affairs, who had studied the phenomenon the year before as a Loeb Fellow at Harvard. The report emphasizes the importance of strong leadership, uniqueness, key cultural anchors, building on native strengths, direct local support, zoning, design quality, and transportation. It also says that most of the districts surveyed need more parking, housing, retail, and street-scape improvements, and that getting the word out about the district—as in media coverage—was essential.

At the evening program, the former director (and prime mover) of the Brooklyn Academy of Music, **Harvey Lichtenstein**, said that over the course of his tenure there (1967-99), the surrounding neighborhood deteriorated. He came to realize that it needed healthier surroundings if it was going to continue to grow. He helped form the BAM Local Development Corporation to replace the surrounding parking lots, which were a product of urban renewal, with compatible cultural facilities and housing in order to connect

the complex to downtown Brooklyn on one side and the Fort Greene neighborhood on the other.

The district has astounding resources—the third largest transportation hub in the city, 32,000 students at Pratt Institute, Long Island University, St. Francis College, Brooklyn College Law School, and other institutions, large numbers of artists living relatively nearby (half of all actors and dancers who work in Manhattan now live in Brooklyn), historic building stock, and open land.

Corporation leaders brought in Marilyn Jordan Taylor, David Rockwell, Rem Koolhaas, and Diller + Scofidio as consultants, who suggested dividing the area into four sites, a tower, LED signs along the sidewalk to lead you to the buildings, and film projected on the side of BAM to depict what's going on inside. As many as 80 groups have expressed interest in moving into the area or obtaining office or rehearsal space there. New housing and shops are planned as part of the \$633 million project to keep the area alive 24 hours a day.

Management consultant **Duncan Webb** offered general advice for proponents of arts districts. "Too often culture serves economics rather than economics serving culture," he said. The artists who moved to SoHo and made it exciting, only to be later priced out by stockbrokers and boutiques are only one example. He talked about three kinds of cultural districts: "Grow Your Own Cultural Districts" like Peekskill, New York, where artists were offered free rent, "Big Bang Cultural Districts" like the four-mile-long Avenue of the Arts in

AT THE PODIUM

Philadelphia where Rafael Viñoly's Kimball Center for the Performing Arts just opened, and "Cultural Districts-in-the-Making," like the one on East Fourth Street near Cooper Square, where he has been working since 1997 with Mark Strauss and Susan Chin to help 15 established but underfunded groups (such as La MaMa and the New York Theatre Workshop) which occupy city-owned buildings without long-term leases. He advocates their banding together to establish a foundation which could raise money and implement a commercial development plan "that adds value, income, and amenities to the block." And he recommended: "find districts which would almost happen by themselves. Be wary of projects that emphasize facilities so that gentrification doesn't outprice the artists or arts groups. Arts organizations should make their arguments in economic terms."



East Fourth Street today



New York Theatre Workshop



La MaMa Experimental Theatre Club

1=5: The Multicentered City

Can New York become multicentered? The question, and its possible answers, framed discussion at the recent daylong conference "1=5: The Multicentered City."

Planning for the conference, which was the inaugural event of the Chapter's Center for Architecture, started long before September 11 and the creation of the design coalition that became "New York New Visions." But after September 11, the symposium was changed to focus on the "lessons learned" from projects and neighborhoods in the other boroughs as they might inform what to do (or not do) in Lower Manhattan. Although the five panel discussions were borough-specific, each also became aligned with one of the seven working "teams" of New York New Visions. Team coordinators from five of these task force groups became the moderators of the borough-specific project panels. Although all panels avoided explicit discussion of the World Trade Center site, each example discussed might be considered a model of strong city building practice, and each offered creative analogies to issues that might be considered in rebuilding.

Planning in Manhattan

How should the Apple grow? A coordinator of the New York New Visions (NYNV) Growth Strategies Team, **Bruce Fowle, FAIA**, introduced Manhattan Borough President **C. Virginia Fields**, planner **Paul Buckhurst**, of Buckhurst Fish and Jaquemart, and New York City Planning Commissioner **Alexander Garvin**, who discussed growth strategies for Manhattan.

Fowle began, "We've got all the amenities that make life vital, except maybe a stadium and a beach." But he cautioned that Manhattan is increasingly split between haves and have-nots as schools and amenities deteriorate. The city has profited from the recent strong economy but it is sometimes difficult to see how it might sustain growth: "Even before September 11, Manhattan needed a strategy."

Panelists examined potential sites and linkages that could be developed. Fields presented preliminary results of recent planning efforts for the West Side. "I don't bring to you, as part of our vision plan, a stadium," she said, citing one touted plan for

development. "Consideration of traffic, access roads, and parking make that plan prohibitive. The area could be better used for housing, parks, and business infrastructure." She said development could help pay for open space along the Hudson River.

Buckhurst followed with slides showing proposed low-density mixed-use West Side development. He stressed the importance of developing middle-class housing. "It is clear that the housing situation is becoming an obstacle to growth," he said. "We lose revenue as businesses decide that their workforce cannot afford to live here."

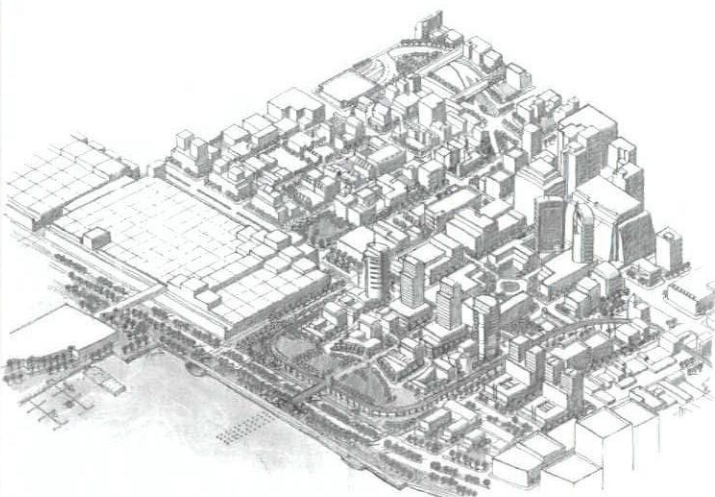
Garvin's presentation focused on the role transit could play in opening up the West Side. He stressed the need for connections within Manhattan, and from Manhattan to outlying areas. "To spur growth, we need to spend money on access," he said. Garvin's proposals included bringing the Long Island Railroad to Grand Central Terminal to free up space in Penn Station, providing direct connections between Westchester and Penn Station, completion of the Second Avenue Subway, and developing more ferry connections between New Jersey and Manhattan's West Side. He also emphasized the importance of self-financing development.

Afterwards, Fowle drew parallels between the proposal for the West Side and discussions about Lower Manhattan. He suggested that both places might achieve growth through lower density, multiuse development, and making transit nodes accessible from outlying boroughs: "We recognize that what is good for the region is good for Manhattan."

Community Anchors in the Bronx

Discussion turned to the Bronx with a coordinator of the NYNV Quality of Life Team, **Randolph Croxton, FAIA**, moderating. Bronx Museum of Art Director **Jenny Dixon**, Larsen Shein Ginsberg and Magnusson partner **Magnus Magnusson, AIA**, and **Bernd Zimmermann**, the director of planning and development in the Office of the Bronx Borough President, discussed how the Bronx, long seen as a gray nowhere between Manhattan and Westchester, might shed its "Bronx, no thonx" stigma.

Croxton pointed out that the Bronx might be an excellent choice for development. Its residential areas are within easy com-



West Side of Manhattan redevelopment plan, Buckhurst Fish and Jaquemart



Frances Huppert, FAIA



Hon. Sherida Paulsen, AIA



Jordan Gruzen, FAIA



Mark Ginsberg, AIA

photos: Dorothy Alexander

uting distance of Manhattan: 20 minutes to midtown, 8 minutes to Metro North. One way to spur growth might be to bring cultural institutions to the Bronx; another might be to develop careful infill housing. Both efforts are underway.

ixson presented an impressive plan for the renovation of the Bronx art museum. Although it relies on public funds, it is the beneficiary of a DDC policy which helps publicly funded agencies work with stellar design teams. Its renovation is being designed by Arquitectonica of Miami and New York; a firm ixson called "top drawer." The project will be accomplished in phases, which will include renovating the structure (the museum currently occupies a retrofitted synagogue), building a children's art center, and eventually constructing a new museum building.

Plans are also underway to develop affordable housing at Melrose Commons, where Magnusson and his colleagues have been working with the community for years. Zimmermann laid out a ten-year plan to develop civic and cultural resources within downtown renewal zone, including the museum and a courthouse project. "The urban village is a worthy challenge," he said. ixson hoped public funds would not be diverted to Manhattan rebuilding efforts. She ended: "The Bronx is full of thoughtful, polite people. I wish we could organize field trips. It is a shorter distance from 86th Street to 168th Street than to Wall Street."

Transit and Tourism on Staten Island

Throughout the day, the need for creative and new transit connections kept coming up, but the role transit could play in development came into sharpest focus during the examination of Staten Island. **Peter Cavaluzzi, AIA**, who was a coordinator of the NYNJ Connections Team, moderated. **Frank Chaney**, director of Land Use in the Office of the Borough President of Staten Island, **Ken Drucker, AIA**, design director at HOK, and **Eve Michel**, senior vice president of the New York City Economic Development Corporation, discussed how the lure of a ferry ride and the promise of a revamped terminal could be used as a magnet to draw people to the Staten Island waterfront. "In this era of telecommuting, there is no need to be in one central location. Why should we invest in transit?" Cavaluzzi asked.

The panel's answer was partly about function and partly about fun. The group began to think about how the ferry ride between Lower Manhattan and Staten Island, which is one of the City's largest tourist attractions, could become an anchor for both, and could turn Staten Island into a destination. Staten Island had a long history of working waterfronts, and eventually developed commuter travel. The process of renovating the old ferry structure has provided opportunities to rethink the purpose of transit and to take advantage of Staten Island's excellent view of Manhattan. "The new terminal was originally scaled to be very modest," Drucker said. Rebuilding efforts evolved into a project to create a sense of place along the water. HOK's new terminal, currently under construction, will include a new waiting room and three viewing terraces, as well as 10,000 new square feet of retail space. Built out of corrugated metal, the structure will relate to the nearby Verrazano Bridge. (The building will also be the island's first LEED-certified building, with a living roof irrigated by rainwater. Fittingly, the irrigation pumps will be powered by photovoltaic cells.)

Meanwhile, HOK is recovering two pedestrian walkways to create esplanades along the waterfront. A nearby Coast Guard station will be transformed into a lighthouse museum. "The city is very excited about this project...whether or not the Trade Center is a focal point, Staten Island offers a stunning view of Manhattan," Drucker said.

Cultural Development in Brooklyn

While Jenny Dixon had talked about the possibility of artists as catalysts who might see the raw potential of the Bronx, full-scale efforts to use artists and arts facilities to spur growth are already underway in Brooklyn. Another coordinator of the Design Coalition Connections Team, **Hugh Hardy, FAIA**, moderated as **Elisabeth Martin, AIA**, director of Planning, Design and Facilities for the Brooklyn Public Library, president of the BAM Local Development corporation **Jean Lutfy**, and **John Benguiat**, the director of Land Use Planning in the Office of the Brooklyn Borough President, discussed plans to develop a cultural arts district sur-



Mark Strauss, AIA, AICP



Raymond Gastil, Assoc. AIA

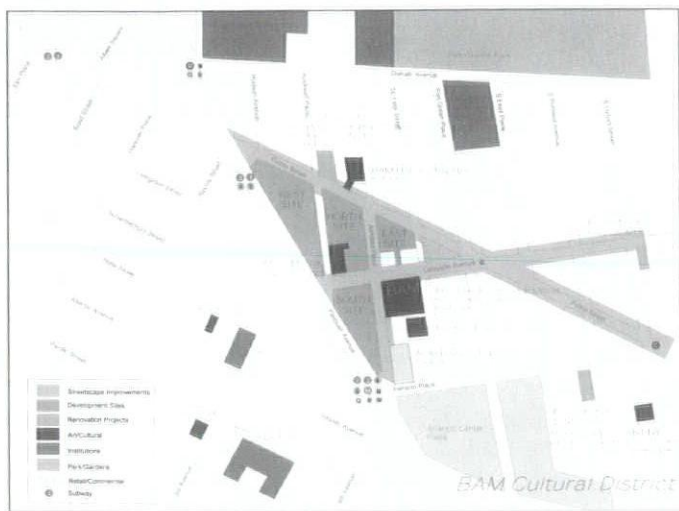


Ron Schiffman



William Pedersen, FAIA

photos: Dorothy Alexander



BAM Cultural District

rounding the Brooklyn Academy of Music.

The presentation highlighted the resources at Brooklyn's disposal. In the borough's diverse downtown, 30,000 businesses and ten colleges create a thriving center. A wealth of artists, writers, and journalists already live there. Development will focus on the area around the Brooklyn Academy of Music, at the intersection between the Fort Greene, Cobble Hill and Park Slope neighborhoods. "We have the LIRR, and practically every subway line at our disposal. It's a real transit hub," said Lutfy.

Lutfy described the wealth of projects which are proposed or underway. The Mark Morris Dance Center, with three new studios, office space, and changing rooms opened in September in a building renovated by Beyer Blinder and Belle. The BAM Local Development Corporation hopes to lure another dance group into the nearby Lafayette Avenue Presbyterian Church. **Diller + Scofidio** and **Rem Koolhaas**, with his firm, **OMA**, have both done preliminary planning work on a range of projects to take place in the district over the next five years. They have proposed lively open space for visual and performing arts, educational programs, a mixing chamber with open studios and subsidized artist housing, and a 24-hour performing arts library. Martin underscored how the current renovations and cultural additions to the Brooklyn Public Library system could add life to a community. "It's an exciting neighborhood to watch," she said.

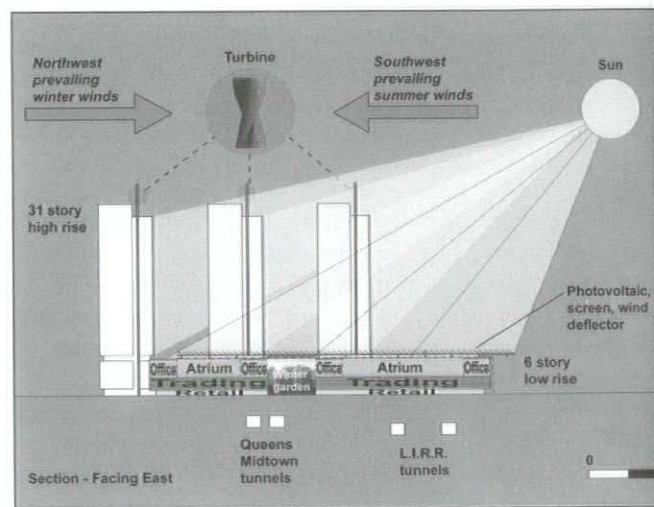
Open Space in Queens

For the last borough panel, discussion turned to how responsible open space planning can lead development in a neighborhood. A co-coordinator of the Uses and Open Space committee, **Barbara Wilks, AIA**, introduced Deputy Borough President **Peter Magnani, RA**, Senior Vice President of Design and Construction at the Empire State Development Corporation **Frances Huppert**, and **William Pedersen, FAIA**, of Kohn Pedersen Fox. Wilks noted how Queens' development plan had benefitted from well-designed open space and from creative land use.

Magnani encapsulated the history of the Queens industrial waterfront. In the 1980s, it had been zoned for mixed-use development. By the early '90s, the city had designed a comprehensive

plan for redevelopment and put out RFPs on the sites. Frances Huppert described how 74 acres of land along the waterfront were being developed in four stages. The area includes many open space amenities, including the recent Gantry State Park by Thomas Balsley, RLA, and Lee Weintraub, and a scheme by Cesar Pelli and Associates for Peninsula Park, which is under construction now. The parks provide stunning views of across the river to Manhattan. "Open space is what ties all uses together," Wilks said. Pedersen then showed his scheme for a major new mixed-use building in Queens West.

At the end of the panel, Pedersen read from an op-ed piece he had written for *The New York Times*—a plea to make all rebuilding efforts sustainable. "Buildings use 40 percent of the energy we use in New York. The reduction of energy consumption is a federal emergency," he said. "Now is the time to become energy independent by systematizing green design."



QueensPort, Kohn Pedersen Fox

Closing Remarks

Pedersen's remarks provided a springboard for the final respondents of the day, and a chance to reflect on what the conference and the efforts that went into creating it had meant. "Despite thoughts to the contrary, architects can influence public policy," said **Mark Strauss, AIA, AICP**, coordinator of the New York New Visions planning teams, who moderated the concluding panel with colleagues from the teams, including architect **Jordan Gruzen, FAIA**, Landmarks Preservation Commission chair **Hon. Sherida Paulsen, AIA**, and the director of the Pratt Center for Community and Environmental Development, **Ron Shiffman**. NYNV Communications and Liaison team coordinator **Christopher Choa, AIA**, said, "After the attacks, how there was tremendous confusion about how to give blood. For those of us in the design professions this is a chance to develop civic arteries." Van Alen Institute director **Raymond Gastil**, a coordinator of the NYNV Memorial Process team praised the design community for working together to speak with a unified voice: "Whether or not people agree with New Urbanism, it was a message that the public at large could connect to. Public officials need coherent messages. Strong transportation, diversity of uses, open space resources. We can bring these to the table."

Mayor Michael, Luncheon Keynote Address at 1=5: The Multi-Centered City

Executive Director Rick Bell, FAIA, introduced the surprise speaker, Michael Sorkin, explaining that the Chapter had hoped to have the mayor-elect deliver the address but that his old friend, the architect and critic, had agreed to step in at the last minute. Sorkin impishly began:



Michael Sorkin

"What really happened is that Rick asked me first and I thought that I couldn't come, so he asked Bloomberg. Then Bloomberg was called to Washington, but had already written his speech, so I am going to read it to you in the hopes that my good friend Bloomberg and I will find some points of agreement. It is a little stiff oratorically and political in style,

but, the man is the mayor," Sorkin began, then began to read the "mayor's" speech:

My Fellow New Yorkers, although the invitation came at the last minute, it is a pleasure—and a little daunting—to fill in for my good friend Michael Sorkin in addressing you today. My goal as mayor is to reach out to all New Yorkers and you—architects and planners—are vitally important to our shared future. As Sorkin has reminded us so often, architects can make a difference. And sometimes for the good.

But to make that difference today obliges us to take account of an environment that has changed irrevocably. The destruction of the World Trade Center was a hinge, a turning point in all of our lives. It isn't simply that it has affected us deeply at a personal level, weighing us with human tragedy. It has forcefully begged a set of questions about the way we think about architecture and the city, about our physical and social infrastructure, about the way we are to live now....

For the moment, our greatest risk is falling victim to business-as-usual, to the imperative to rebuild downtown as rapidly as possible, to heal the wound by eliminating the physical space of disaster. Even I am embarrassed by the unseemly rush of many of my close associates at a variety of real estate, financial, construction, and, yes, even architectural interests to limit the question of recovery to the redevelopment of the site. It isn't simply that that kind of back-room dealing is crass. We expect, after all, that the capital of capital will wear its wealth on its sleeve. What we must assure, however, is that collaboration in the process of recovery is open to the broadest range of citizens with a stake in the future of the city. This is hallowed ground... Into this space of indecision we should pour a multitude of ideas that can receive full exposure and be subject to ardent discussion and critique. If ever there were a time for a broad consensus about planning, this is it. As mayor, I regard it as my primary responsibility to assure that everyone is heard.

The advocates of quick reconstruction often summon a kind of ethical imperative to back up their arguments. We let the ter-

rorists "win" the reasoning goes, if we fail to respond decisively to restore things just as they were. But... I believe we "win" if we emerge stronger and more compassionate, if we demonstrate to our adversaries that their evil deeds can have unintended and constructive consequences....

Much of the questioning that has begun in the wake of the attack has been precisely about the most central issues of urbanism, about the role of very tall buildings, about concentration and disaggregation, about managing movement, about solidarity and urbanity, about democracy itself.

In the immediate aftermath of the terror, we all remember the checkpoints by which the city was secured. Although there was something deeply disquieting about having to repeatedly show ID to the police, the ambience of the city's streets was strikingly transformed.... In order to reduce the strangulation of traffic when many streets and river crossings were taken out of use, my good friend Rudy Giuliani introduced a system of carpooling which reduced traffic in the city by close to 25 percent. I think we all felt a new new freedom and safety as we walked the city on foot.

This is simply a beginning. The massive infusions of capital that we anticipate to aid in the reconstruction...represent an opportunity to rethink the form of the city and the routines of location and use within it. Although I come to these questions as a traditionalist, as someone who believes that urban density and the convenience and accident that emerge from urban propinquity are the stuff of urban pleasure, economic exchange, and the substrate of democratic politics, I believe very strongly in the premise of this conference—the idea that our rebuilding must strive to create urbane densities throughout our city.

Manhattan comprises less than 10 percent of the city's surface and only 19 percent of its population but holds 67 percent of our jobs and half of total retail sales. While this represents an historic and familiar relation of center and periphery, and it would be absurd to suggest that Manhattan cease its glorious and historic role, a dramatic decentralization is in progress.... The census offers strong evidence: between 1990 and 2000, Manhattan's population has grown by a mere 3 percent while that of Queens has expanded 15 percent, Staten Island 17 percent, the Bronx 11 percent, and Brooklyn over 7 percent.

The urban consequences of this uneven development are strikingly visible and suggest that we are neglecting sites of healthy urban growth. Brooklyn, for example, already boasts one of the largest downtowns in the nation with its own residential periphery, cultural institutions, and superb transit connections. Flushing, Queens, has undergone prodigious expansion to

1=5: The Multi



photos: Dorothy Alexander

Rick Bell, FAIA



Margaret Helfand, FAIA



Barbara Wilks, AIA



Bruce Fowle, FAIA

become perhaps the most ethnically diverse place in the nation. Staten Island is rapidly acquiring its own version of suburban sprawl. These are the places that new New Yorkers are making home, the sites of welcome for the energetic immigrants who have long been prime drivers of our culture and economy.

The reasons for this dramatic enlargement of the outer boroughs spring both from the opportunities they represent, from the webs of familiarity and affinity of populations in place, and from Manhattan's abandonment of many of its traditional roles. As real estate prices on the island hit the stratosphere during the long bull market, Manhattan has become increasingly homogenized and monochrome, a playground for rich guys like me. South of Harlem, Chinatown remains the only truly legible ethnic neighborhood on the island. Even our vital artistic communities, the emblem of our creativity, have been forced to flee to the new bohémias of Williamsburg, DUMBO, or Long Island City.

But Manhattan's loss can be the city's gain. Because of its dynamic population and superb movement infrastructure, New York City can become a model polycentric metropolis. Not along the sprawling lines of Los Angeles or Phoenix but in its own more compact terms. Such a vision would return the city to something of its pre-20th century character by restoring a network of autonomous towns and villages. These "villages" have again become possible because the technology of the 19th and 20th centuries (which both pressured intense centralization) is now modulated by the more ephemeral and flexible nets and flows of the 21st, the nets and flows I have myself mastered to make billions.

Although Manhattan's cultural necessity is unabated, its functional indispensability is waning. Indeed, our greatest economic fear nowadays is precisely that our jobs will leave town, heading for the suburbs and beyond.

The rare concordance of interests between New York City and the Federal Government prompted by the Trade Center disaster

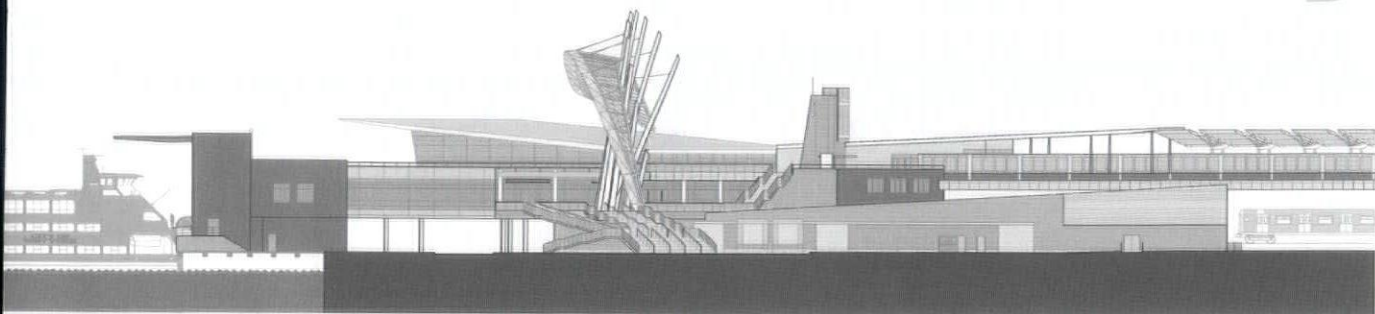
offers an opportunity for Washington to reassess its role in nurturing America's cities. This begins by confronting the reality of that role. Despite an historic ambivalence about cities, the Federal Government has, from its origins, vigorously pursued an urbanization policy. The rollback of the frontier was accomplished by the most extensive new towns initiative in human history. As cities from Fort Wayne to Fort Worth attest, the vanguard of European hegemony over native Americans was a strategy of military settlements, carefully planned nuclei for future growth. No less than Rome, Washington worked out its manifest destiny through the instrumentality of urbanism.

These nodes, of course, demanded links and the level of public subsidy for canals, roads, and other infrastructure—historically seen as the primary role of government—rose exponentially to the astronomical levels of today. The production of these connective tissues helped define not simply urban locations but the kinds of settlement patterns that have come to characterize American urbanity—the linear order of the strip and the low density sprawl of the suburbs.

This distributive system was transformed by the Depression. The New Deal broadened the idea of planning to include the provision of shelter for the urban poor. This approach has dominated federal intervention in the so-called inner city ever since, culminating in the disasters of urban renewal and the penitential project of post-war public housing....

But the really big money was not for our old central cities. Post-war suburbanism represents the greatest centralized scheme of urbanization in recorded time. Beginning with cheap loans for white male veterans to invest in suburban housing, continuing with the vast federal expenditures on the highway infrastructure that made the suburbs possible, channeling further billions into tax write-offs for accelerated depreciation of greenfield commercial construction, and culminating in the mortgage interest subsidies that have come to be regarded as a fundamental American right, the suburbs have been a sponge for tax dollars that have left the interests of center cities behind. According to

Centered City



St. George Intermodal Station Renovation, Staten Island, Hellmuth, Obata + Kassabaum

recent study, the so-called "mansion subsidy," that favors ever larger and more expensive houses, alone is greater than the annual budget for HUD.

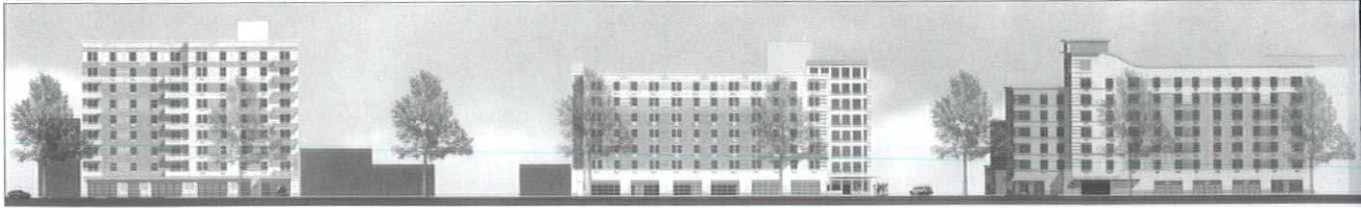
Not simply does it amount to an ongoing subsidy for those least in need of it, it organizes the structure of the city around the model of sprawl. These invisible fiscal infrastructures show a titanic federal willingness to sustain huge inequalities and inefficiencies to subsidize a spatial ideal. Moreover, particularly since the Reagan military build-up of the '80s, it has been deployed to favor certain privileged regions—the so-called gunbelt in the south and west—with a concomitant neglect of older centers. This policy continues to be dramatic, bipartisan, expansive, and largely covert. Low taxes on fossil fuel and the lack of a cogent energy policy, anemic funding for public transportation, skewed mortgage subsidies, disproportionate expenditures on suburban infrastructure, evisceration of housing aid, the hyping of neo-liberal laissez-faire development schemes, a complete lack of interest in new town planning, and a piecemeal environmentalism combine to constitute a strategy of remarkable specificity for the creation of space.

The ultimate folly of this policy was revealed in a report last year that showed New York City to be the second-most efficient user of energy in the nation, surpassed only by balmy Hawaii. The reason was simple: extensive and efficient public transportation. Let us hope that, one day soon, we have political leadership in Washington that recognizes that the melting polar ice-cap, the hole in the ozone, the obscene fatalities on the highway (the equivalent of six Trade Center disasters every year), our clogged, dysfunctional, and dangerous air transport system, the disappearance of the rural landscape, and the burgeoning failures of American community are quintessentially urban problems. We need to reverse a system that seems designed to make such failures grow. As your mayor, I pledge to bend every effort to transform federal policy to one of greater friendship to the needs of the center city and away from the profligacy an urban economy based on sprawl, SUV's, and single-family housing.

Which brings me back to the question of a multicentered New York. New York City is, I believe, poised to become a new kind of polycentric metropolis, with Manhattan's concentrated vitality unsapped. Indeed, Manhattan is itself polycentric: the disaggregation represented, for example, by the easy movement of the financial and legal services industries from downtown to midtown in recent years suggests that there is a certain fluidity to proximity within the city, that convenient movement and strong local character can substitute for immediate adjacency within an overall context of density.

Reinforcing New York City's "natural" polycentricity would multiply opportunities for more self-sufficient neighborhoods, which I hope will be the legacy of my administration. These would be places in which people might walk to work, to school, to recreation, and to culture, helping to push the city in the direction of greater sustainability. In so doing, it would address many of the issues that impel people to seek the densities and economies of the suburbs by regenerating local character throughout the city, reinforcing the singularity of each neighborhood: the Asian flavor of Flushing or the Latin American atmosphere of the Bronx Hub. And, it would utilize virtual technologies in the making of genuinely urban places.

Such a move would also permit an advance beyond "the wing and a prayer" style of current planning in which good intentions are simultaneously frustrated by imprecise plans and the absence of economic drivers. I am gratified by the renewed interest in planning that this important meeting represents. By joining substantial physical planning to direct investment and to zoning and economic incentives, we can redistribute uses to a set of centers outside Manhattan where land and transit connections are available and economical, places like Flushing, Queens Plaza, the Bronx Hub and Waterfront, and Downtown Brooklyn. Let us certainly take advantage of the billion dollars spent to provide Jamaica, Queens, with a high speed rail connection to JFK to renew Jamaica as more than a mere way station on the trade routes of the global economy.



Third Avenue elevation of proposed new mixed-use building projects, The Bronx, Larsen Shein Ginsberg + Magnusson

A comprehensive strategy will help assure the mixed-use character of these places by including residential construction matched to the numbers of new workplaces, a pattern that has already begun downtown where substantial office space has been eliminated by conversion to residential use. Such a sense of comprehensive locality would be reinforced by encouraging the development of new cultural, educational, and commercial institutions to enhance the variety and life of these neighborhood centers. With the City Opera, the Guggenheim, the Whitney, and the Met all seeking space at the moment, a strong voice for outer-borough solutions must be heard.

It is critical, however, that these centers be envisioned as autonomous and not simply ancillary. The key is zoning for difference and local character, not simply for a series of mini-Manhattans. Although the skyscraper is a preeminent symbol of 20th century technology and of the culture of the corporation, other paradigms must now emerge.

A comprehensive reexamination of transportation is crucial and must be approached to facilitate movement not simply in and out of Manhattan but between the developing centers of lived life. Our waterways, in particular, offer a tremendous opportunity for creating such links with great economy. In addition, the city's large areas of public greenspace and municipally owned property can be used to begin to create a third transport net—for pedestrians, bikers, and non-aggressive zero emissions vehicles—to supplement the street grid and the subway. We must remix the traffic in the city to respect a more favorable position for human power. With this in mind, I have the pleasure today to offer a ten-point plan for transportation improvements and you may expect additional measures concerning other matters soon:

- 1. Completion of the Second Avenue Subway and the westward extension of the Number Seven Train.**
- 2. The extension of the New Jersey Transit rail line under the East River to Queens Plaza and the creation of an intermodal station there.**
- 3. The municipalization of water transportation and its extension into a dense, five-borough network.**
- 4. The provision of bikeways on all arterial roads and streets.**

5. A strategy of greenfill, removing one lane on every street in the city from vehicular use. This public space would be made available for pedestrians and for community uses including waste management, tree planting, and recreation.

6. The reinstatement of all emergency carpooling regulations on a permanent basis.

7. The issuance of unlimited taxi medallions to new individual owners for zero-emissions, non-aggressive taxicabs. Existing medallion owners would be offered one new zero-emissions medallion for each current medallion.

8. The replacement of all public vehicles with zero-emissions technology within five years.

9. A local content provision in all purchases of transportation equipment and technology, requiring that a minimum of 50 percent of the value of the vehicle be added in New York City.

10. The extension of the JFK rail line to LaGuardia Airport and into Manhattan.

Transportation, of course, is but one component of our infrastructure. As we build our city, I urge that we overcome the civil engineering mentality that always seems to suggest that bigger is better. As we strive to house every citizen decently, let us also be pioneer in the manufacture and deployment of green energy devices on all of our buildings. Let us generate power from the sun and the wind. Let us use living machines to clean our wastes. Let us make our rooftops green to capture rainwater and insulate our buildings. Let us improve and expand our great system of parks. And let us do this at a scale that allows each of us to participate and that asks each of us to take responsibility for the betterment of our environment.

One last announcement. As I already occupy good housing, I have decided today to offer the use of Gracie Mansion to my predecessor for the duration of my term, assuming he can work out a way of getting hold of it."

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Henry Urbach Gallery
526 W. 26th St., 10th floor,
212-627-0974

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Van Alen Institute
30 W. 22nd St., 6th floor, 212-924-7000

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Paul Rodgers/9W
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James Rossant: New York Live

Five Myles
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718-783-4438

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New World Trade Center:

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Max Protetch Gallery
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MoMA Builds

Museum of Modern Art
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Cooper-Hewitt National Design Museum
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February 28-May 21

Life of the City

Museum of Modern Art
11 W. 53rd St., 212-708-9431

Through March 3

American Folk Art Museum Opening Exhibition

American Folk Art Museum
45 West 53rd Street, (212) 595-9533

Through March 5

Reclaiming the High Line

The Municipal Art Society
457 Madison Ave., 212-695-2432,
ext. 10

Through March 5

Fresh Kills: Landfill to Landscape

The Municipal Art Society
457 Madison Ave., 212-695-2432,
ext. 10

March 13-May 8

Beyond the Box: Mid-Century Modern Architecture in Miami and New York

The Municipal Art Society
457 Madison Ave., 212-935-3960.

Through March 31

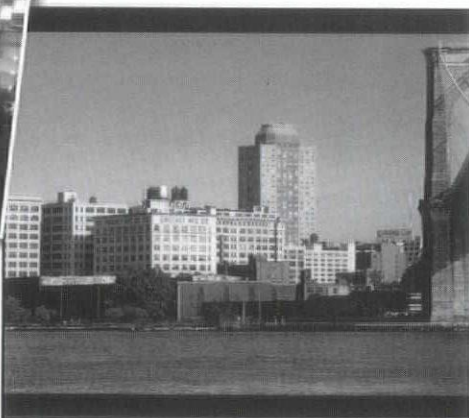
AIA New York Chapter 2001 Design Awards

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Rizzoli Bookstore's Top 10

1. **Modernism Reborn**, Michael Webb (Universe, paper, \$39.95).

2. **Steven Ehrlich**, Joseph Giovannini (Rizzoli, cloth, \$60).

3. **Modernism Reborn**, Michael Webb (Universe, cloth, \$55).

4. **Steven Ehrlich**, Joseph Giovannini (Rizzoli, paper, \$40).

5. **Hip Hotels France**, Herbert Ypma (Thames & Hudson, paper, \$29.95).

6. **Hotel Gems Of Italy**, Robert P. Schron (D Publications, cloth, \$49.95).

7. **New American House 3**, James Trulove (Watson Guptill, paper, \$55).

8. **Architecture Now**, (Taschen, paper, \$39.99).

9. **New York Guide To Recent Architecture 2nd ed.**, Susanna Sirefman (Thames & Hudson, paper, \$10).

10. **Hotel Gems Of France**, Robert P. Schron (D Publications, cloth, \$49.95).

Urban Center Books' Top 10

As of October, 2001

1. **AIA Guide to New York City**, Norval White & Elliot Willensky (Three Rivers Press, paper, \$35).

2. **Architecture + Design NYC**, Marissa Bartolucci (The Understanding Business, paper, \$14).

3. **Privately Owned Public Spaces**, Jerold Krayden (John Wiley & Sons, cloth, \$49.95).

4. **Manhattan Block By Block**, John Tauranac (Tauranac Maps, paper, \$14.95).

5. **House: American Houses for the New Century**, Cathy Lang Ho & Raul A. Barrenche (Universe Publishers, paper, \$39.95).

6. **Family Place: A Hudson River Farm, Three Centuries, Five Wars, One Family**, Leila Philip (Viking, cloth, \$23.95).

7. **Preserving the World's Great Cities**, Anthony M. Tung (Clarkson Potter Publishers, cloth, \$40.00).

8. **Landscape Design: A Cultural & Architectural History**, Elizabeth Barlow Rogers (Abrams, cloth, \$75.00).

9. **Lower East Side Remembered & Revisited**, Joyce Mendelsohn (Lower East Side Press, paper, \$12.95).

10. **New York: A Guide to Recent Architecture**, Susanna Sirefman (Ellipsis, paper, \$12.00).

Environmental Design Solutions with Water, Wind and Light

By Barbara A. Nadel, FAIA

FROM LAKEFRONT

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Preserving Art Amid an Island Setting

Interior living spaces with natural light and panoramic waterfront views are ideal for entertaining and relaxing.

When an art dealer wanted an 800 square foot, two story addition with 360 degree lake views for his weekend retreat on Candlewood Isle, Connecticut, he turned to New York City architect Jeffrey Berman, AIA, principal of Jeffrey Berman Architect - and to Marvin Windows and Doors for the big picture solution. The house, located in the middle of man-made Candlewood Lake, was originally built with Marvin products, and both the client and Berman chose Marvin for the addition.

The design goals were to create a large space for entertaining, protect an art collection and capture the magnificent views overlooking the garden and the lake. Marvin was the only manufacturer to provide the flexibility needed for different sizes and shapes, including larger assemblies. The wide expanses of glass maximized views, while retaining a smaller, residential scale for a grand window wall, and avoiding a curtain wall look. Window trim is painted on the outside, and provides the only opportunity to add color to the building's exterior palette of natural materials.

"The client wanted Marvin Windows and Doors, because they offer the best thermal performance and airtight seals to protect artwork from dust and dirt. Humidity and temperature control were also considerations in the windy lakefront environment. We used insulated double glazed, operable windows with integrated screens. On a cool summer night, the clients will open a window, enjoy the breeze, and feel like they're outside," said Berman.

Beachfront Conditions Provide Design Challenges

Hurricane-strength winds, extreme temperatures, ocean views and natural light were the environmental design criteria for a home facing the Atlantic Ocean in Locustville, on Virginia's Eastern Shore. This seaside summer residence - designed by Don A. Swofford, AIA, principal of DASA, in Charlottesville, Virginia - in classic Colonial Williamsburg style, had to withstand hurricane winds exceeding 135 miles per hour. The Marvin Magnum Window series was specifically chosen to provide the historic house appearance and withstand hurricane wind loads.

"The code calls for 105 mph wind resistance,

but the owner wanted to design to 135 mph for safety. The windows in the rooftop lantern could not have hurricane covers, so we designed the lantern with a steel frame running down to the foundation. Marvin's Magnum series provided 1-1/2" wide custom detailed muntins, solid thermal panes and authentic divided lites. Year-round temperature swings at this Atlantic beachfront vary from 105 degrees in summer to 10 degrees below zero in winter. These windows provide good R-values to reduce interior cooling and heating loads," said Swofford.

"Marvin helped us meet our design goals by manufacturing high performance windows to reflect the Colonial Williamsburg style, while cutting project costs by 40 percent. As the first architect in Virginia to use Marvin Windows and Doors, I'm confident Marvin can meet criteria for any job and work with architects and owners to meet special design criteria. We know we can rely on the quality, performance and aesthetics of their products. The Magnum series has successfully met unusually high wind resistant requirements. Most importantly, our client is very pleased with the results," Swofford added.

Light-filled Small Scaled Addition Saves Energy Costs

Starting the day in a cozy light-filled breakfast nook overlooking the woods is just what architect Michael Crosbie, an Associate with Steven Winter Associates, Inc. in Norwalk, Connecticut, had in mind when he designed an addition on the north facing side of his 1938 vintage home. He wanted the new windows to match the existing "six over one" windows on the rest of the house. Crosbie achieved these aesthetic goals and more, with Marvin Windows and Doors.

Crosbie chose Marvin because of the high quality they provide, the custom capabilities and selection available to meet project needs. Specifically, the simulated muntin - the strip separating panes of glass in a window sash - attached to the window gave the appearance of a true muntin, while providing the advantage of double paned glass and energy efficiency.

"I wanted the small scaled addition to appear like it had always been part of the house, and Marvin worked out all the details just perfectly. They ganged three windows together in one assembly for easier installation, but the windows look like three separate units. The contractor installed the windows in less than a day. The product versatility is endless; Marvin will do anything you want," said Crosbie.

Inside, the simple, tastefully detailed addition overlooks a naturally landscaped area, and includes built-in bench seating below the windows. "We rarely turn the lights on, because there is so much natural light entering the space, even with a northern exposure. As a result, we've saved on electricity and energy use. Marvin was the most economical choice available on the market that gave me exactly what I wanted: aesthetics, maximum natural light, energy efficiency, double glazed units and ease of installation," Crosbie added.



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Barbara A. Nadel, FAIA is principal of Barbara Nadel Architect, in New York City, specializing in programming, planning and design of institutional facilities. She is 2001 National Vice President of the American Institute of Architects and frequently writes about design and technology.



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DIRECTOR (Assistant/Associate Professor) The City College Architectural Center (CCAC)

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Salary is commensurate with qualifications and experience. Send CV/Resume, and letters of recommendation to: Professor Carmi Bee, Chair, CCAC Search, School of Architecture, 103 Shepard Hall, The City College, CUNY, 138th St., & Convent Ave, NY, NY 10031. Application review begins January 2, 2002. AA/EO/ADA/IRCA



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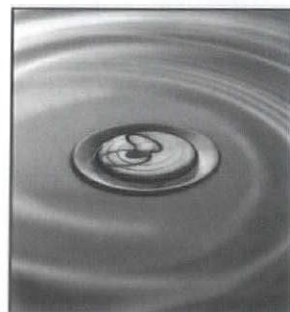
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FEBRUARY

Wednesday 20, 4:00 PM
Roundtable

Wednesday 20, 6:00 PM
Health, 1st Floor

Wednesday 27, 5:00 PM
Learning by Design, Brooklyn

Thursday 28, 6:00 PM
Committee on the Environment

MARCH

Monday 4, 6:00 PM
Housing

Wednesday 6, 6:00 PM
Banking

Thursday 7, 8:30 AM
Professional Practice

Friday 8, 8:00 AM
Justice, 1st Floor

Tuesday 12, 6:00 PM
Banking, 1st Floor

Friday 15, 8:00 AM
Planning and Urban Design, 1st Floor

Wednesday 20, 6:00 PM
Health, 1st Floor

Thursday 21, 6:00 PM
Building Codes, First Floor

Tuesday 26, 6:00 PM
*Committee on the Environment,
Location to be determined*

Thursday 28, 8:30 AM
Transportation and Infrastructure

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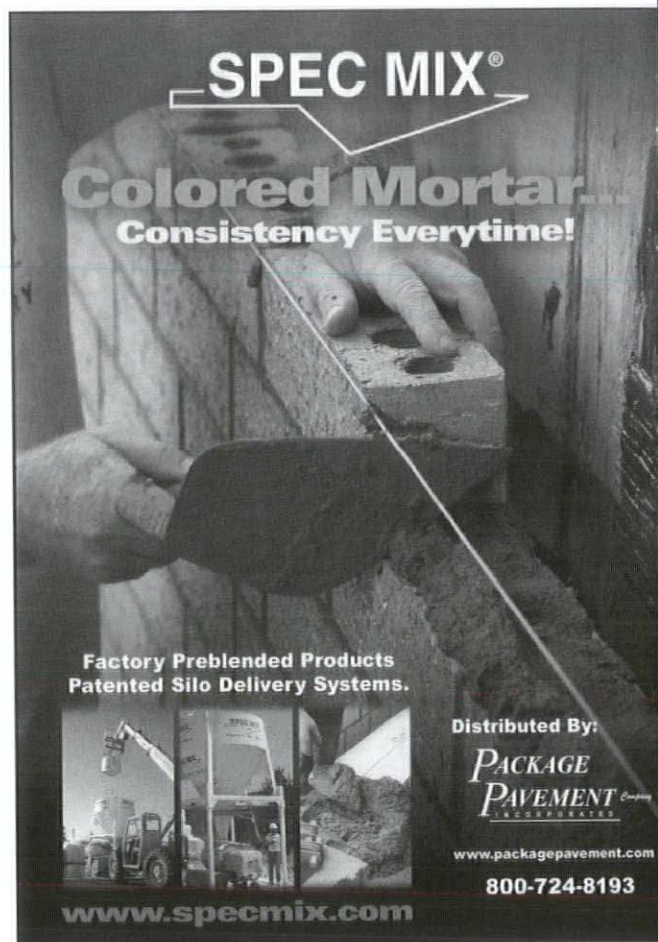
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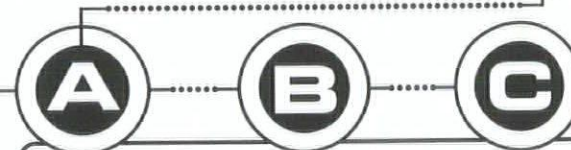
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Ornamental Metal Rises to the Occasion



With the magnificent Chrysler Building as a backdrop, the architects and owners of the Chrysler Center lacked no inspiration as they sought to create a unifying theme and dramatic

focal point for the new complex. Located at 42nd Street in Manhattan, the stunning new pyramidal shaped "Trylons" are a fitting accompaniment to their impressive surroundings.

Echoing the famous pinnacle of the Chrysler building at street level, these new triangular structures combine cutting edge design, innovative technology and intelligent use of ornamental metal and glass.

Enhance the appeal and value of your next project by relying on the versatility of ornamental metal. No other material rises to the occasion quite like it.

February 19

The Trust for Public Land and the community of Santa Fe, New Mexico are sponsoring an international design competition for the development of a new 13-acre park, plaza, and connecting walkways to the city's downtown core. The new park will be within a 50-acre city-owned railway property. The competition will ask teams to provide solutions that realize the potential of urban parklands to strengthen and integrate the community and contribute to the social life and diverse interactions of the city. Interested parties should visit www.railyardpark.org, or email Bill Liskamm, competition adviser, at Bill.Liskamm@railyardpark.org.

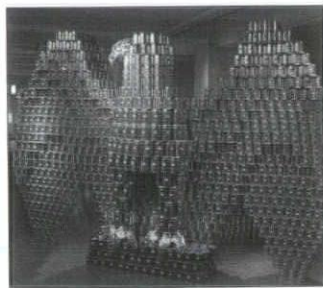
March 1

The Architecture, Planning and Design Program of the New York State Council on the Arts is pleased to announce the availability of project grants for architects, designers, and scholars through its Independent Projects category. Grants of up to \$10,000 will be available for architects, planners, designers, and scholars to realize specific projects that advance the field and contribute to the public's understanding of the designed environment. For further information about this funding opportunity for the design and planning fields, visit www.nysca.org.

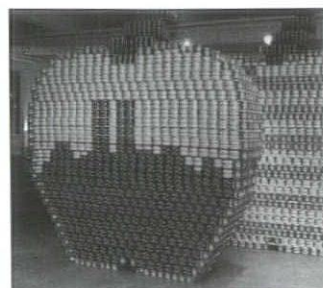
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Winning entry, "AmeriCan Espresso,"
Butler Rogers Baskett



Honorable Mention,
"The Big Apple Can,"
IBEX Construction and
ThankAuser & Esterson



Best Use of Labels,
"Swipe Away Hunger,"
Thornton Tomasetti Engineers

CANSTRUCTION

Over five hundred people crowded the Versteel Showroom on the 11th floor of the New York Design Center on November 8 to learn who would be the Jurors' Favorite at the Ninth Annual New York City CANSTRUCTION® Competition. Jurors declared "AmeriCan Espresso," by **Butler Rogers Baskett Architects**, the winning entry. Their 12-foot-wide, 8-foot-tall American eagle was constructed out of 5,000 Illy espresso cans. Thirty design teams entered the competition, and their can-structures were on display through November 21 at the New York Design Center. The structures used 102,339 food items in their construction, all of which will be donated to Food For Survival, the New York City Food Bank, to distribute to over 1,000 emergency feeding programs located throughout the five boroughs. Visitors were invited to bring cans of food to donate to the food bank when they toured the exhibit.

The jury was led by veteran juror, actor, and director, **Stanley Tucci** along with *Interior Design* editor-in-chief **Cindy Allen**, former *Architectural Record* publisher **Elaine Shusterman**, interior designer **Stephanie Stokes**, architect **Hugh Hardy, FAIA**, and 2001 AIA New York Chapter president **Margaret Helfand, FAIA**.

Other prizes went to the "Sardine Submarine, 2001," by **Polshek Partnership**, based on the Beatles' "Yellow Submarine," for structural integrity. Best Use of Labels went to "Swipe Away Hunger," by **Thornton-Tomasetti** engineers, for a structure in the shape of a New York City Metrocard. A prize called Best Meal went to "A Toast to New

York!" by **Fox & Fowle**, for a pop-up toaster and toast. "I wish there were thirty awards to be conferred," said Chapter Executive Director **Rick Bell, FAIA**, who brought his family to the event.

In Search of Albert Bard

As part of a series of public programs on New York preservation pioneers, the New York Preservation Archive Project is undertaking research on **Albert Sprague Bard** (1866-1963) the civic activist responsible for the landmark Bard Act of 1956. The Archive seeks to make contact with former colleagues and associates of Mr. Bard, as well as anyone who feels they have information or recollections worth sharing. Please contact Ruth Hurwitz at rudie215@aol.com or 212-861-4993.

Second Annual Gil Oberfield Memorial Lecture on The Temple of Dendur

On Thursday March 7, the Interiors Committee and the Cultural Affairs Committee will present a lecture and discussion on the Metropolitan Museum of Arts' Temple of Dendur. **Thomas Hoving**, former director of the Metropolitan Museum of Art, **Arthur Rosenblatt, FAIA**, former vice-director and vice-president of the Metropolitan Museum of Art, and **Kate Ottavino, Associate AIA**, of Ottavino Corporation will discuss the 25 anniversary of the Metropolitan Museum of Art's Temple of Dendur, and the way that installation of the Temple reshaped American museum exhibits. The event, worth 1.5 AIA CES Learning Units, will be sponsored by Steelcase and will take place at 6:00 p.m. at the Steelcase Showroom, 4 Columbus Circle. For more information or to RSVP, call 212-683-0023,

ext. 21. Tickets are \$30, or \$25 for AIA members. Seating is limited, but pre-payment insures a place. Send a check to AIA New York Chapter, 2 Lexington Avenue, New York, NY 10016.

Call for Recommendation AIA College of Fellows

Advancement to the AIA College of Fellows is granted for significant achievement in design, preservation, education, literature and service. In order to be considered for Fellowship, an architect must have been a member of the AIA in good standing for at least ten years. The Chapter Fellows Committee is now accepting recommendations for Fellowship. Members who are then nominated for Fellowship will submit portfolios to the National AIA Fellows Jury for consideration.

If you would like to propose any eligible member, including yourself, for Fellowship, please send a letter of recommendation along with a resume to: Chair, Fellows Committee, AIA New York Chapter, 200 Lexington Avenue Suite 600, New York, NY 10016 (by mail), to 212-696-5022 (by fax), or to suggs@aiany.org (by email). Recommendations must be received by Thursday, February 28. For further information please call Deputy Director Stephen Suggs, 212-683-0023, ext. 19, or visit the AIA portal at www.aia.org.

Inaugural Unveils New York New Visions Recommendations

The AIA New York Chapter hosted the 2002 Inaugural and the presentation of the New York New Visions recommendations on Tuesday, December 11 in the main auditorium, Met Life Home Office. **Margaret Helfand, FAIA**, passed the President's gavel to **Leevi Kil, AIA**, who introduced the 2002 Board of Directors. Design Awards Committee chair **Christopher Ho, AIA**, presented an overview of the 2001 Design Awards and introduced next year's committee chair, **Peter Feingarten, AIA**. Then, **Mick Boyle, AIA**, announced the 2001 scholarship winners, and representatives of New

York New Visions presented the group's recommendations for the rebuilding of Lower Manhattan.

Helfand reviewed the highlights of a busy year which included organizing August mayoral forums, planning the "1=5" conference, hiring Executive Director **Rick Bell, FAIA**, and of course, the incredible flurry of activity since September 11. She said she was heartened by the political visibility the AIA had been able to achieve. "Public officials are coming to us for answers. In fact, they are coming to us for questions," she said, encouraging her successor to respond to the challenges of the years ahead, to raise the level of aspiration in the design community and the public, and

to strengthen the culture of architects. Kil accepted the challenge, and stressed that a great deal of his work will be about seeing the Center for Architecture through to its fulfillment. "My goals are not radically different. I am emphasizing continuity," he said.

After remarkable presentations by Brunner Grant recipient Ambassador **Richard Nelson Swett, FAIA** (for his book, *Design Diplomacy: Public Policy and the Practice of Architecture*, a comparative study of policy in the US and Denmark and **Nathaniel Kahn** (a former Brunner recipient who is making a film, "Kahn," about looking for his father, Louis I. Kahn), it came time for the long-awaited report of the New York

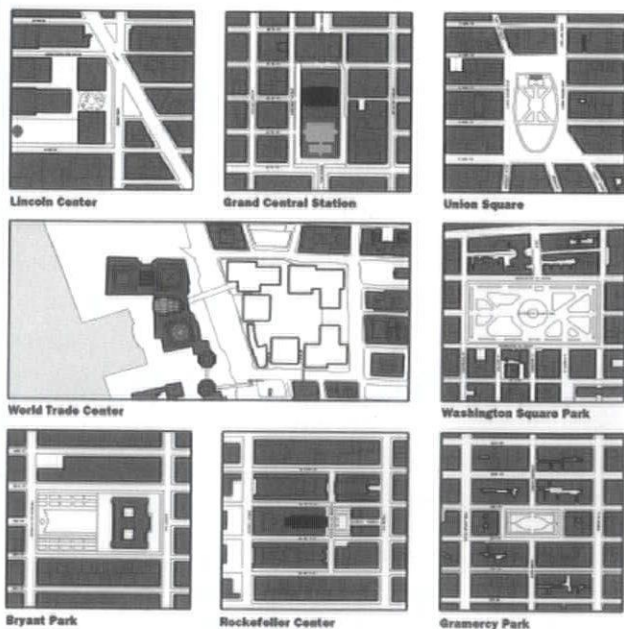
New Visions committee.

Mark Strauss, AIA, AICP, who had coordinated the planning teams, summed up the recommendations: "More will come, and each will need to be seen through," he said. The seven points of recommendation read:

1. Honor the Place
2. Improve Connectedness
3. Support Diverse Uses
4. Encourage Balanced Growth
5. Leverage Cultural Resources
6. Improve Environmental Quality
7. Reach Out.

New York New Visions and The Challenges

Comparative Scale



Comparative Scale

Plan of the World Trade Center (in the middle) with the plans of 7 other major places in New York City, all at the same scale.

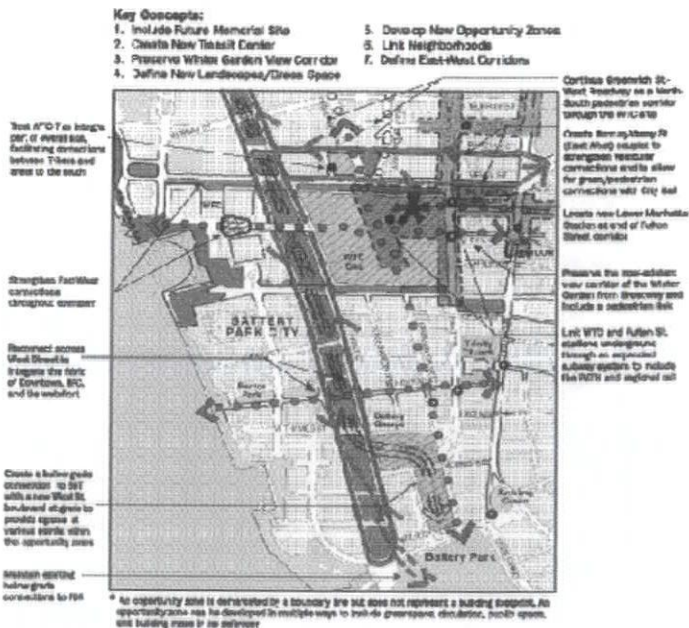
The site of the World Trade Center is very large. It is not just an individual building lot by itself, it is the size of a whole district in New York, equal to all of Rockefeller Center, or to the entire Grand Central Station district, incorporating the former Pan Am building, the Chrysler building, and the entire railroad terminal complex.

The New World Trade Center design should make it a part of the city, integrating it into the surrounding neighborhoods of Lower Manhattan.

Crossroads of Transportation for the City and Region

Connections at World Trade Center Site

Note: The diagram below illustrates planning concepts but does not represent specific proposals.



Legend:





photos: Dorothy Alexander

AIA New York Chapter President *Levi Kiiil, AIA*, and *Al Tosto, IBEX*



Paul Gallis, IBEX



Raymond Weisner, Met Life



Richard Nelson Swett, FAIA
2001 Brummer Grant recipient



Peter Weingarten, AIA
2002 Design Awards Chair



Mark Strauss, AIA, AICP



Mick Doyle, AIA Scholarship Committee



Achieving the Goal 534 LaGuardia Place

Campaign Update

New Pledges: In the past month, we have secured an additional \$111,500 in pledges and contributions to the capital campaign to renovate and outfit the Center for Architecture. As of January 24, we have received \$2,974,888 in pledges towards the total \$6 million goal! Many thanks to the following individuals and firms for their support and continued efforts to help build alliances in the design, construction and real estate community:

\$55,000 from David Scherff and Jeannie Bochette on behalf of Steelcase, Inc.

\$25,000 from Robert Director on behalf of Robert Director Associates

\$15,000 from Robert Larsen and Joseph Shein on behalf of Larsen Shein Ginsberg + Magnusson Architects for a total contribution of \$30,000

\$10,000 from Vincent DeSimone on behalf of DeSimone Consulting Engineers

\$5,000 from Robert Selsam on behalf of Boston Properties

Design and Construction Update: We are breaking ground this summer! With the \$500,000 in capital funding received from the City of New York for fiscal year 2001-2002, the first phase of construction on 534 LaGuardia Place will begin in early Summer. Final construction has been pushed back a few months to early Fall due to the weakened fundraising climate and economy. Included in this first phase of construction is the installation of a geothermal HVAC system in one of only a dozen in New York City!

Programs: On January 22nd, Steelcase, Inc. hosted a reception to celebrate the posting of the New York New Visions working draft report, the product of a three-month collaborative effort of the New York New Visions Coalition. Just about 200 people came out to celebrate this unprecedented collaboration among design professionals. The gathering also marked the closing of the display in Steelcase's ground-floor lobby of the exhibition of the design drawings for the Center for Architecture by Andrew Berman Architect. This exhibit is now moving to the lobby of the Empire State Building with the 2001 winners of the AIA New York Chapter Design Awards.

\$ 2,974,882.00

In Passing

John Russell Coburn, AIA, an architect, engineer and 28-year resident of New York City, died surrounded by his wife Therese and sons Brendan and Chris on May 1, 2001, at the age of 65. The cause was complications resulting from a multiple myeloma.

Born in Waterbury Connecticut, on December 10, 1935, Coburn was the son of Elmer Roswell Coburn, also an architect. He received a bachelor's degree in Mechanical Engineering from the University of Connecticut, and a bachelor's degree in Architecture from MIT. He was an officer in the U.S. Navy, Bureau of Ships, where he served as an engineer at the Brooklyn Navy Yard.

He was a passionate builder involved in the construction of many institutional projects. His expertise was in the site construction and management of complex buildings. Among his greatest challenges, and the projects he most enjoyed building were the Jacob Javits Convention Center, which he oversaw as a senior associate at Pei Cobb Freed & Partners, and Boston City Hall, the Boston Five Cents Savings Bank, and Woodhull Hospital, which he oversaw as an associate at Kallmann, McKinnell and Wood. Additionally he worked as a construction manager for the Federal Office Building on Reed Street and the new Federal Courthouse in Brooklyn Heights.

John was a great friend and mentor to many young architects and builders in New York and Boston. With them he shared his encyclopedic technical knowledge and love of construction with warmth, humor, and a twinkle in his

eye. He is survived by his wife, two sons, and two brothers. A memorial service was held May 5 at Saint Boniface Church in Brooklyn.

Career Moves

□ **James Garrison, AIA**, announces the continuation of his practice as Garrison Architects and is pleased to welcome **Mark Gordon, AIA**, to the firm.

□ **Gensler Architecture, Design, and Planning** announces that **Jeffrey Brite** has been named director of product development.

□ **Gluckman Mayner Architects** announces that **Martin Marciano, Elizabeth Rexrode, AIA, Dana Tang**, and **Robert White, AIA**, have been named associates of the firm.

□ **Ken Levenson, AIA**, is pleased to announce the formation of **Ken Levenson Architect**, located at 176 Grand Street, 212-965-0422.

□ **Polshek Partnership Architects** announces the appointments of **Tomas Rossant, AIA**, and **James Sinks, AIA**, as senior associates, **Patrick Golden, AIA, V. Guy Maxwell, AIA, Mark J. Thaler, AIA**, and **Thomas Wong, AIA**, as associates, and **James Sawyer, AIA**, as director of operations.

□ **Robert Siegel, AIA**, announces the establishment of **Robert Siegel Architects**, a new firm dedicated to innovation and craft in the design of public and institutional buildings. Siegel was a founding partner of **Garrison Siegel Architects**, established in 1991 and dissolved in 2001. The firm is located at 1001 Avenue of the Americas, 24th Floor, 212-921-5600.

□ **Alec Zaballero** has been named design director of **The Phillips Group Retail Studio**.

ENDPAPER: INTRODUCING LEEVI KIIL



On December 11, Margaret Helfand, FAIA, passed the president's gavel to Leevi Kiil, AIA, who took over as 2002 President of the AIA New York Chapter. Born in Kardla, Estonia, Leevi relocated to Sweden with his family

during World War II and eventually moved to New York City, where he attended both high school and college. He graduated with honors from Pratt Institute in 1963, where he earned the school's Medal for Excellence in Architecture. Although Leevi's early work as an architect focused on international projects, he felt the need to connect with the city where he lived and practiced and later became active in the local architectural community. He has served as vice chairman of the AIA Large Firm Roundtable, board member of the New York Building Congress and is active on its Architects Leadership Council. He also chaired the AIA New York Chapter's Strategic Planning Committee. Following the tragic events of September 11, Kiil coordinated the short-term response team to provide assistance to the city's recovery and rebuilding efforts.

Kiil brings a long history of collaboration to his role as president. Early on, he saw that research and development projects require a great deal of collaboration and interaction across many disciplines, from local architects to business people to engineers.

"Architecture is partly about designing successful collaborations," Kiil said. In 1993, he helped create the Global Design Alliance, an incorporated group of "best-in-class" design and consulting firms whose members serve clients in extended regions with expanded services that would be impossible to offer as individual firms.

As chief executive officer and chairman of HLW, Kiil has helped to develop the firm's unique pre- and post-development approach to building. "We like to start to work with clients before there even is a project. We see architects as the foundation for planning and greater vision," he said. "We provide leadership for all phases of the design process and remain proactive throughout the project delivery and beyond."

"My career has been based on a vision of architects sharing ideas with one another to take a leadership role," Kiil said. "The profession has been criticized for giving up leadership and responsibility for clients on projects. We need to learn how to use the talents of everyone." It is a vision he hopes to bring to the chapter as well as to the profession.—T.T.

2002 President of the AIA New York Chapter: Leevi Kiil, AIA

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Thursday

**Lecture: New York Visions,
Marilyn Jordan Taylor**

Part of the "Urban Interventions" series at the City College of the City University of New York. 6:30 p.m., in the Great Hall, Shepard Hall. Convent Ave. at 138th St. For more information, call 212-650-7118.

Lecture: Bill Zahner—Digital Definition

Sponsored by the Architectural League. 6:30 p.m. Lighthouse International 111 E. 59th St. For more information, call 212-753-1722. \$10 (free for League members).

25

Monday

Book signing: Twin Towers Remembered

Photographer Camilo Jose Vergara signs books. 6:30 p.m., Urban Center Books, 457 Madison Avenue. For more information call 212-935-3960. \$5 (MAS members, free).

Lecture: Field Operations "LIFESCAPE" design for Fresh Kills Landfill

With James Corner and Mark Robbins. Sponsored by the Municipal Art Society with the New York City Departments of City Planning, Cultural Affairs, Parks & Recreation, and Sanitation. 6 p.m. The Urban Center. 457 Madison Ave. Reservations required, call 212-935-3960. Free.

28

Thursday

Symposium: The Politics of Public Space Neil Smith, Sharon Zukin, and others will explore the changing meaning of public space. Sponsored by the CUNY faculty development fund.

Continued March 1. 5:30-8:30 p.m., The City University of New York, Fifth Avenue and 34th St. For more information, call 212-817-8215. Free.

28

Thursday

**Lecture: Peter Testa—
Rethinking Systems**

Sponsored by the Architectural League. 6:30 p.m. Lighthouse International 111 E. 59th St. For more information, call 212-753-1722. \$10 (free for League members).

**Lecture: Recent Works and Projects,
Michael Van Valkenburgh**

Part of the "Urban Interventions" series. Sponsored by the City College of the City University of New York. 6:30 p.m., Great Hall, Shepard Hall. Convent Ave. at 138th St. For more information, call 212-650-7118.

MARCH**1**

Friday

Symposium: The Politics of Public Space

Neil Smith, Sharon Zukin and others will explore the changing meaning of public space. Sponsored by the CUNY faculty development fund. Begins February 28. 5:30-8:30 p.m., The City University of New York. For more information, call 212-817-8215. Free.

4

Monday

**Lecture: Hiroshima, The Atomic Bomb
and Kenzo Tange's Peace Memorial**

By Carola Hein. Part of the "Out of Ground Zero: Case Studies in Urban Reinvention" lecture series. Sponsored by the Temple Hoyne Buell Center. 6:30 p.m., Wood Auditorium, Avery Hall, Columbia University. For more information, call 212-854-8165.

7

Thursday

**Lecture: Buildings and Projects,
Stanley Saitowitz**

Part of the "Urban Interventions" series, sponsored by the City College of the City University of New York. 6:30 p.m., in the Great Hall, Shepard Hall. Convent Ave. at 138th St. For more information, call 212-650-7118.

**Lecture: The Metropolitan Museum
of Art's Temple of Dendur.**

The Second Annual Gil Oberfield Memorial Lecture. With Thomas Hoving, Arthur Rosenblatt, and Kate Ottavino. Organized by The Interiors Committee and The Cultural Affairs Committee. Sponsored by Steelcase. 6 p.m. Steelcase Showroom, 4 Columbus Circle. Limited seating; pre-payment will insure a place. Send check to AIA New York Chapter, 200 Lexington Avenue, New York, NY 10016. RSVP 212-683-0023, ext. 21. \$30 (\$25 AIA members). 1.5 AIA CES Learning Units.

**Lecture: Emerging Voices—Beige
Design and Parallel Design Partnership**

With Thom Faulders, of Beige Design, of San Francisco., and Ali Tayar, of Parallel Design Partnership of New York. Sponsored by the Architectural League. 6:30 p.m. Lighthouse International 111 E. 59th St. For more information, call 212-753-1722. \$10 (free for League members).

11

Monday

**Lecture: Rotterdam and Plymouth,
The Rebuilding of Two European Cities
after World War II**

By Han Meyer and Alan Powers. Part of the "Out of Ground Zero: Case Studies in Urban Reinvention" lecture series. Sponsored by the Temple Hoyne Buell Center. 6:30 p.m., Wood Auditorium, Avery Hall, Columbia University. For more information, call 212-854-8165.

13

Wednesday

Lecture: The World's Biggest Buildings

With Leslie E. Robertson, WTC engineer, and John L. Tishman; Carol Willis, moderator. Sponsored by the Skyscraper Museum. 6:30 p.m., New York Historical Society, 2 W. 77th St. For reservations, call 212-873-3400. \$5 (New-York Historical Society members, free).

15

Friday

**Lecture: Emerging Voices—Kuth Raneiri
and Specht Harpman**

With Byron Kuth and Elizabeth Raneiri, of San Francisco, and Scott Specht and Louise Harpman of New York. Sponsored by the Architectural League. 6:30 p.m. Lighthouse International 111 E. 59th St. For more information, call 212-753-1722. \$10 (free for League members).

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Thursday

**Lecture: Emerging Voices—
Marwan Al-Sayed and
Lewis Tsurumaki Lewis**

With Marwan Al-Sayed, Paul Lewis, Marc Tsurumaki, and David Lewis of New York.. Sponsored by the Architectural League. 6:30 p.m. Lighthouse International 111 E. 59th St. For more information, call 212-753-1722. \$10 (free for League members).

28

Thursday

**Lecture: Emerging Voices—Andrew
Zago and Open Office**

With Andrew Zago, of Detroit, and Alan Koch, Lyn Rice, Galia Solomonoff, and Linda Taalman, New York. Sponsored by the Architectural League. 6:30 p.m. Lighthouse International 111 E. 59th St. For more information, call 212-753-1722. \$10 (free for League members).

For updated calendar information, visit the Chapter's website, at www.aiany.org

AIA New York Chapter
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